Dancing Made Easy

CHARLES J. COLL

TRADE MARK

HAROLD B. LEE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

40

DANCING MADE EASY

MD
1751
.C639
D36
1919

Made Easy Series

DANCING MADE EASY

BY

CHARLES J. COLL

NEW YORK
EDWARD J. CLODE

COPYRIGHT, 1919, BY
EDWARD J. CLODE

Entered at Stationers' Hall

PRINTED IN THE UNITED STATES OF AMERICA

HAROLD B. LEE LIBRARY
BRIGHAM YOUNG UNIVERSITY
PROVO, UTAH

FOREWORD

FOREWORD

It is not the purpose of this book to project any novel system of teaching dancing or to advocate any unique dances. Rather it is a painstaking effort to reduce to the simplest possible terms an authoritative method and to treat merely with those dances which have become established and standardized.

Many dance publications were examined, and while interesting in themselves appeared to present a discouraging if not formidable aspect when they moved to the avowed intention to instruct. Replete with the usual dance formulas, a headachy rotation

of steps, such tanglefoot would seem to daunt the most venturesome of beginners.

Through an experience of thirty years and more in teaching dancing, I have steadily held that to learn easily one must begin to enjoy at once. So that the novice will not be asked to plunge headlong — or feet foremost — into material that might easily be depressive.

The diagrams herewith have been devised with great care to throw a more kindly light on the sometime — but not always — intricate measures of the dance; to make, at a glance, the mechanics as comprehensive as possible.

Briefly, I propose to raise your foot and place it in the correct rotation of the dance and to the beat of the music.

Moreover, I will presuppose you innocent

of the veriest rudiments of dancing, and of music too, and at the risk of being redundant will be overprecise in explanations.

Do you know what "tempo" means, or to "glide"? Of course I know you may; but I will explain them carefully and make sure!

CONTENTS

	PAGE
Introductory	19
The Story of Dancing	31
The Waltz	55
Novelties, Marches, etc.	65
The Fox Trot	73
The One Step	87
Ramble	90
The Waltz	97
The Paul Jones	111
Marching	113
Novelties	139

INTRODUCTORY

Dancing Made Easy

CHAPTER I

INTRODUCTORY

You must play.

It has been said, and truly, that the play of childhood is the most serious thing in the world. It is just as serious a matter for your own concern and well being.

Clean and wholesome play, temperate, healthful relaxation is the infallible way of dissolving the mental and physical toxins generated by our intense American way of living and working.

Dancing is the perfectly natural and soundly reasonable way open to your play.

Primarily we moderns dance to enjoy, but we are offered meanwhile further material aids.

No better exercise, nor one that has such direct appeal to the feminine temperament and physique, and one that brings the physical machinery into such perfect coördination could be advised. And eminent physicians, authoritative guardians of our health, have so advised. They have recognized its service in unmistakable terms and have told us many significant things about its benefits; of its assistance by a synthesis of music and rhythmic movement in the treatment of neuro-muscular diseases; and of many other things of equal importance, the limits of space alone precluding their further exposition. But the physician insists that there are peculiar and profound reasons for prescribing music with exercise.

In short, dancing when enjoyed in modera-

tion is a peerless tonic, a promotion of health, a router of Melancholia and its attendant ills. The physician further recommends it as a beauty treatment, since to his keen eyes beauty means health.

Modern educators, too, now deem it a fundamental part of our education. Courtliness, poise, grace of carriage, are but surface indications of a blossoming grace of mind. Proficiency in the dance develops these virtues and stimulates the mental poise; unconsciously we are taught how to walk gracefully; how to stand; how to take our own part in self-conscious moments.

Dancing is a social and cultural necessity. It promotes social morality and when properly administered the community is socialized, humanized and made to express itself spontaneously. It is not a prediction but an actual fact that our public schools are including dancing on the regular school roster.

A belief is unfortunately too prevalent that gracefulness is wholly due to nature, but the idea is as far from the truth as that expression in music is wholly natural. In the absence of great gifts, ordinary ability may be much improved by training. With children the effort to move gracefully produces a desire to be gracious in manner, and this is one of the best influences of the dancing school. The frequently recurring circumstances of their social intercourse impress their mind practically with the value and beauty of politeness. When good motions are established, children should be allowed to take lessons for a time every year so that physical growth may not create angularity.

The dancing lesson will serve as a wholesome relief to the activities of the brain when the child is studying with the intensity necessary to acquire a modern education.

The manifold advantages derived from

dancing as an exercise, the great delight it affords as a recreation, its refining influence on manners, are becoming each year more fully recognized. Parents should be anxious to give young people an opportunity to become accomplished in the graceful art.

It may not be in the province of the present volume to pass at much length on the adverse criticism of dancing.

The puritan, the self-styled purist, hath ever railed at our least departure from his rigid laws. "Dancing appeals to the senses only" — he exhorts us. But then so does every art and it is eminently proper that they should. To be æsthetic, to love what is beautiful, is to perceive through the senses, and it is a matter for our moral consciences to select or reject that which goes to make up our philosophy of taste, our science of things that are beautiful. And we are sentient beings and should not deny ourselves

a full portion of happiness whenever it offers as moderate and as natural an impulse as dancing. Dancing is a form of expression, and an exquisite one, and is quite apart from our morals.

"As a man in his heart thinketh, so is he" — and if there be a latent grace the dance visualizes it; if there be a latent vulgarity the dance exposes it. One may sing a hymn or fly a kite in an uncouth manner.

Manifestly, in striving for proficiency in the dance we are moving toward higher and finer ideals; a new life opens to us and a keen sense of this truth should be in every dancer's heart.

While it is true that the dances of a short while ago were heaped with abuse, such abuse was deserved and those who held sacred the canons of propriety in the dance were most lavish in that abuse. It were

well; dancing had fallen upon decadent days, and the moderate saw what had been their recreation swept away and a dissipation take its place. Followed an orgy of perversion, designedly so by instructor and dancer alike. Flagrant excesses made a wanton of the dance and the night was made hideous indeed.

All barriers were beaten down and the zoölogical packs were upon us: Turkey Trot, Bunny Hug, Grizzly Bear. Undisciplined and in some measure even vicious, many of the dances, or wriggles or contortions as they should be called, that followed in the van of these, well deserved the censure of all good people.

A hysterical time in which the vogue seemed to change over night; and incidentally a golden harvest time for the unscrupulous instructor.

But presently saner days came to us and

through this acrobatic bedlam came the Tango, the Hesitation, and other good influences to chasten and redeem. And this process of reform formulated and established what we accept as the Modern Dances.

THE STORY OF DANCING

CHAPTER II

THE STORY OF DANCING

When that promised and happy moment comes, when you put your best foot forward to the measures of the dance, you will be doing so in a stately company.

Down through the mist of ages the art of dancing comes weaving its graceful way to us, its cadence burdened with race-old emotions, now pagan, now religious, romantic, tribal, martial. For it is an art that has touched life at many points. In song, in story, in Holy Writ you will find it; you may find it between the lines of a doctor's prescription.

The story of dancing really begins for us in the gold and ivory days of Ancient Greece — the golden age of dancing.

It is not a far cry to say that the Greeks have dictated, with almost supreme authority, the elements of logic and a large measure of the thought-matter of every subsequent age and great race of men. To the end of time Ancient Greece will ever be a force in our intellectual life; her culture, with magical fingers, has woven her ineffaceable appeals into the very fiber of our mind and being. Since it is universal, her art is the greatest of arts; it is understood and accepted without the shadow of controversy by all people.

The Greek is the genius of the beautiful. He conceives and qualifies the ideality of man and nature with a marvelous vividness, and his inspiration begins and ends in the enthusiasm and love of movement in the living form. A thought of Greece is a thought of the epics of life, motion, and rhythm.

It is this movement that he lived, he knew,

he felt, that he has idealized and made sacred to himself and to us. It is his religion, whose inner concept flashes forth with unsurpassed form in everything he has left to posterity. In all his arts he makes us conscious of this love of movement and rhythm. We feel it in the graceful lines of a vase, it is the motif of the designed figures thereon; we see it in the poise of his sculpture; we hear it in the pæans to the Gods and heroes — always life and motion; the instinctive exclamation of feeling made graphic; a gesture that becomes prose.

To his philosophy it seemed imperative that he strive to attain perfection in his own body, as well as in his arts; for the young man to be proficient in his sports was not enough, he must strive to attain the ideal that his mind beholds, and throughout his labors and diversions this idea is in the ascendant.

The Greek gymnasia, of which there were many, advocated the *scientific exertions* of the body, and these exertions were rarely, if ever, artificial. The dance was in great favor with them, as it offered so much to their temperament and purpose, and it became one of the essential courses of training.

In prehistoric days dancing had been merely emotional, but now it embodied a purpose; it was made to represent an idea—an idea to incite love or hatred, to arouse warlike instincts and give actual training for war; to express homage, worship, religion. It began in play and ended in discipline.

Later on pantomime was invented, but it was never so much an advanced art with the Greeks as with the Romans.

The Greeks ranked the dance with music and poetry; as a Greek expression has it, music and dancing were "the married pair"—a happily married pair evidently—for the Greeks

were a cheerful people, whose sense of dignity was not disturbed with their dancing, as it was, for example, in the case of the Romans and Orientals, who bade their hired slaves do their dancing for them — and as long as their morality remained unshaken their dances retained their purity.

From Greek sculpture we get most of the history of the Greek dances. The *Bracelet, The Bacchanalia, The Hymenæa, The Labyrinth, The Pyrrhic,* these are but a few of the many.

The Pyrrhic dance shows, in an excellent way, the twofold purpose of the Greeks. It was a warlike dance, which consisted chiefly in such adroit and supple turning of the body as represented an attempt to avoid the strokes of a foe in battle, and the motions gone through were considered a form of training for war.

It is an amazing thing to find how little the Greeks achieved in the musical arts. They seemed content with a paucity of musical

notes, — some four in number, — a rather feeble vehicle it seems for those who applied the principle of voluntary rhythmic motion.

As far as we may go into antiquity, every dance, whether belonging to civilized or savage nations, was accompanied by some music or rhythm of a sort, even though it was but the beating of a drum, the clacking of shells, or the clapping of hands.

At the very earliest times, people seemed to have chanted and danced at the one time; afterward the custom was for some to dance while others sang, until eventually the invention of musical instruments took the place of the voice and musical accompaniment became an established thing.

It is only possible to list the dances of savage people in a general way. As in all folk dancing the social, warlike, and religious order obtains, and whatever differences appear seem to arise from a mere local significance

— each locality insisting on interpreting itself.

But they all have a patent characteristic, that is the exacting nature of the performance and the absolute seriousness with which they go about their dancing. They make it a mighty serious business; the order of their dance is inviolable and it is usually a grave matter to make a mistake. Indeed among many tribes such offense would be punishable by death.

In all eastern countries, where the temperament appears phlegmatic, the dance is really a pantomime, a series of racial gestures, exaggerated postures, and weird mimicries. However, not infrequently we see some danseuse, having heard and heeded the call of the East, reviving the spirit of the exotic dances, with sometimes a reminiscence of the Bayaderes of India, or the Hullas of the Sandwich Isles, or the Geishas of Japan.

The Renaissance saw the revival of dancing as an art, as it beheld the awakening of so many other arts. Catherine de' Medici, bringing the dance from Italy, introduced it in France sometime in the fifteenth century. And it is interesting to note that since that time France has been preëminent in the refinements of the dance and the quality of their performers. She has adopted many alien dances and each and all show her benign influence; each has been immeasurably increased in value. Of all nations the modern dance owes most to France.

History tells us of the gorgeous court spectacles and ballets given by the resplendent Richelieu to Louis XIII — himself a kingly enthusiast who founded the Academy of the Dance.

These court dances gave to the world some of its most magnificent musical compositions. In fact the assemblies were often held

for the music alone — were essentially musicales. And to this custom we owe the musical suites of Bach, Handel, and Corelli.

Our extremely elaborate *Cotillion* is merely a development of the antique French *Cotillon*, in vogue during the reign of Charles X.

Then there was the German *Galop*, modified and refined by the French, but the *Quadrille* is probably the oldest of our modern and popular dances. There seems to have been an analogy of it in England as early as William the Conqueror. At that time it was supposed to have some significance in connection with a game of cards then in vogue.

We hear of the *waltz* as early as 1795 and the *lanciers* and *polka* and *schottische* following in a half century.

The *waltz* was danced by Henry III of France as the *volté* but it failed of popularity until the nineteenth century.

It is difficult to determine the accuracy of its origin; it is variously claimed as of French, Italian, and Bavarian source; but since it is unquestionably a development of the French *volté* its origin seems self-evident.

The *two-step* was an all-American production and was introduced in the writer's recollection, say, about 1890.

No history of modern dancing would be complete without an honorable mention, at least, of those peerless artists of our day who strove so earnestly and so successfully to revive the almost forgotten traditions of classic dancing, and memory will long cherish such names as Isadore Duncan, Maud Alan, Adeline Genée, Ruth St. Denis — and the wonderful Pavlowa, of the Russian Imperial School of Dancing, whose organization did so much to revolutionize and uplift the histrionic stage.

Among the first manifestations of ragtime

music and ragtime dancing, sometimes called the "negroid dances," was the Turkey Trot. The Mrs. Grundies opened their eyes in wonder, but since the wonder was only of the nine day variety, the Mrs. Grundies tarried — and joined in. It was the "something different" that hits the pulse of popularity; it was the something the people had wanted and it gave them an outlet to that abandon that had been pent up so long.

But even with this new promise of allurements the people had a peculiar appetite and one that was difficult to satisfy. Dancing connoisseurs busied themselves to cater to it, and as a consequence the whole world seemed to be combed for what it had to offer in the way of diversions. "Something to startle," seemed to be the way the order was interpreted — "and different"; it must be different. With the Turkey Trot opening a way it behooved these arbiters to follow such

a successful lead, and they did according to their lights, but like the Foolish Virgins, they waited not to trim their lamps.

The Argentine was pirated, and the importation satisfied for a time. Then the Apache dance, a primitive affair, lifted bodily from the elemental people of the Paris underworld. Then on to Brazil, where the product proved to be a distinct improvement, marking about the best of these days. The Brazilian Maxixe was appropriated and for quite a while, it was considered a fashionable virtue to know it. It has gone now, but it may be that sometime again we may have a reminiscence of it, a revival of a past. Dances are like this, they seem to live over again, or at least part of them, and many things about the Brazilian Maxixe deserve salvage.

It was about this period that Father and Mother began to take notice, for dancing had

now become a diversion for all ages, the young, the not-so-young, the old.

The writer recalls many amusing instances of these days and they seem to be of the one character, arising in most cases from confusion in teaching. Instructors, catching the infection of abandon, no doubt, exhibited a charming freedom in compiling the figures of the dances. For instance: The Tired Business Man "to put something over" on his wife would put himself under the direction of some recommended teacher and so get in step with the times and incidentally learn the new fandangoes. And the wife, in turn, not being overly communicative with the husband would meanwhile drop in on her favorite teacher, with the same idea in mind. Their enjoyment of this seemed to be entirely in anticipating one another. When they essayed to dance together at the Thé Dansant, or dinner dance to their mutual amazement

they found they had been instructed differently. Their chagrin and other feelings may be appreciated.

Another case that was a contributing cause to the confusion: after several attempts to dance with his partner, a young man was observed to lead the young lady over to the corner of the studio and endeavor with great earnestness to teach her the figure he knew.

The young lady attended patiently while he achieved this most desirable thing to his satisfaction, and then felt it should be her turn as instructor, and she forthwith started to teach a figure that she saw Mrs. Vernon Castle do.

The dancers themselves realized this condition of affairs; they knew they were at a veritable Tower of Babel; where to the confusion of tongues was added the mixing of feet.

The dancing teachers tried to legislate

among their various organizations to alleviate this condition by standardizing the dances, but without avail; the dawn of understanding and concord had not come, and, like every fad and fancy, these dances were destined to run their courses and so remained in favor for, comparatively, a long time.

But no history of these dances would be complete without a hearty acknowledgment of the stimulating influence they had on dancing in general. They brought dancing back to its place as an indubitable accomplishment and to an extreme in which the world seemed dancing mad. The whist clubs, the sewing circles, the gentlemen's clubs, were vacant but for their stewards, and even these wore the well-known preoccupied air. The dancing germ had infected generally; it had become epidemic.

The Tango and Maxixe and other dances have succumbed to the antidote of the more

sensible and easier taught dance, the Fox Trot.

While I have heard many versions of its origin, have listened to many of its self-styled originators, I have credited Captain Vernon Castle as its originator and preceptor. The story has it that on one of his quests for innovations his attention was called to a certain exclusive colored club. At the time he attended, the members were dancing the Fox Trot, even at that time so-called, and he became enthusiastic over it and determined to bring it out for a little fun for a few, hardly realizing that the dance was to win for itself a high place in the favor of the many.

But this fox that Mr. Castle cornered was a mighty wild one indeed. The writer confesses to being one who predicted its early demise. It was one continuous romp from beginning to end and he felt that it would hardly survive a hard summer and be

with us when he returned to his classes in the fall. One never can tell; it did, it was, it will be!

To the Philadelphia dancing teachers, I believe, should go the credit of taming reynard and breaking him to the ways of polite people.

When the fox was running at large, the musician did not have music for him, so they played some of the old numbers like "Dancing in the Barn" and such, and now, to-day, there is more fox trot music, than any other to serve its insatiable demands.

Watching the turn of current events, dancing does not change with the seasons, as, for instance, the fashion in clothes. When the studios open in the fall the devotees of the dance rather expect to see some change in the established order.

There was never anything to refute this idea more decisively than the Fox Trot. It came in the off-season and at a time when least

expected; in fact before any music had been prepared for it. But the music writers were alert and soon got busy, with the result that the best of music was provided and the Fox trot took everything before it. In fact the dancers were disposed to dance it all the while.

Things began to move quickly. Along came another change in the way of music, "the jazz," and from our orchestras issued a pandemonium of noises; a complete din of sounds. But it appeared to be agreeable to the vein the people were in; the dancers adopted it at once; they wanted to "jazz" their steps which immediately gave the dancing a change in character, of course, so that the dance is as distorted as the music. They insisted on the "jazzy" music because it had the "pep." Throughout the strains of the jazz music flow the "blue" notes that instantly caught the whim of popularity.

The people who like dancing will have quite a time to repair the ravages on their traditions made by the raids of the Turkey Trot, Bunny Hug, Texas Tommy, Gaby Glide, and all those other fearsome things.

Regarding the one-step. You may rest assured that the one-step will long be a favorite because it is practical, just as the waltz is practical. In the waltz you take one, two, three steps each way; in the two-step you take two and in the one-step, one, just as their names imply. That is the time or tempo, and the thing that makes dancing is tempo.

There are many theories as from whence the one-step came; some contend it hails from the Barbary Coast, but others believe it to have been mothered by the Turkey Trot and argue that claim. Its derivation aside, it is a great dance, if you care to make it so, and we should be truly grateful to it,

for it has, more than any other one thing, done more to break down the barrier of that mother-at-home-and-father-at-the-club condition. It opened a new world to them and they entered it together. They realized at once how easy this dance was to learn and how worth while its benefits were. Husband and wife became better acquainted at last and life seems real and full of charm.

The man, and the woman too, of too generous girth frequented the Turkish bath and masseur no more; the ideal reducer was at hand.

In one particular case I have in mind the wife of a prominent lawyer, who took lessons from me. She weighed 220 pounds at the time and began at a summer resort where I happened to be. She took a half-hour lesson each day, and, because she liked it, danced in the evening. On her return home, in the fall, she turned her card party into a dancing

class, and in a short while she had reduced to one hundred and sixty-five, and better yet, she was in the very best health imaginable. Think of that! I vouch for this case; I could vouch for a countless number of other cases of similar import, but since this is not a patent medicine series I will withhold the testimonials.

THE WALTZ

THE WALTZ

Why give up all of the steps that our parents and grandparents practiced; why not bring them along with us and make them up-to-date? Since we are usually delving into the past for other things, as for fashions, for instance, why not have the waltz back with us again? Well, the old waltz has come back to us again, but is somewhat different. In the old-school waltz you were turning all the time and had a hopping, springy step. Not so with the waltz of to-day, for it is now danced with a glide and the glide is used in the fullest meaning of that term; a smooth, easy, sliding step.

If you have ever danced the polka three-step you will readily see the difference between the old school waltz and the waltz of

present vogue; though the dances of a few years ago are much the same to-day.

Should you attend an assembly, you would see, as you saw some time ago, everybody rotating, and if you had not been to a dance for some time you would surely exclaim, "Why, that is the old waltz!" — but wait, analyze it and you find the old elements there, it's true, but you will find, too, something else that makes it more fascinating than when you knew it; it is that change of pace that is so restful, compared with the old dance.

For example: a lady having a thought that she would like to try the old waltz suggested, as a waltz was being played at the time, that we dance it in the old-school way. She had insisted that there would never be anything quite so good — nothing would ever take its place in her favor. But her reasons were, I think, mostly sentimental ones; we

had danced but a few strains when she begged me to stop and take her back to the new way again. "The old way tires me too much," she said. The waltz has undergone many changes in the last decade. When grandmother danced, it was one continual pivot, turning one way for several strains, how long depending on the endurance of the dancers. They would pivot around to the right until they became almost dizzy and then reverse to the left; — sort of unwind themselves to relieve the dizziness. Now the dancers in those days were measured by the steadiness of their movements. "He could dance with a glass of water on his head," was an expression that was used as a term of praise.

The waltz with the hop was the vogue for a considerable time, until along in the early seventies the glide waltz took its place and held the palm until the advent of the Hesitation Waltz.

Once again our parents and grandparents felt their youth returning. The dance was no longer exclusively the dance for the younger people. At any large assembly one might see the three generations — and, with the change in fashions, it was sometimes difficult to distinguish mother and daughter.

It is to be regretted that the Hesitation did not have a longer reign, but its shortness of life may readily be accounted for by the manner in which it was corrupted, twisted, and turned so that one had to be an acrobat, in order to dance it. With its butterfly, grapevine, scissors, back-breaking and almost leg-breaking contortions, it eventually became impossible to dance it with anyone unless you and your partner had been previously trained together; so it was impossible to mix the dancers with different partners.

But the people had an ardent love for the

figures and wanted a change every day, and consequently things got out of hand and very bad indeed, until at last one had to be constantly under instruction; the condition was tiresome and costly and became impossible and the Hesitation was thrown in the discard. And it seemed that as the dancers lost interest and drifted away dancing seemed to stagnate. But it was only for a time; the dancers were really resting after a surfeit of leaps and bounds; they would respond again when the dances had been modified to a point for common sense indulgence. And we are happy to know that it has now reached that happy point.

The waltz to-day is in the same condition as the old school dances were before the new dance came out. A person may now go to any dance anywhere, and enjoy it with any partner.

The lessons contained in this volume cov-

ering the *Fox Trot, One-step* and *Canter Waltz* show, as I deem it, the easiest as well as the most practical method for dancing these three dances, and that means all that is necessary for the acquiring of the present-day dances, as the life of these dances has just begun and is going to be long lived. After a true analysis you will find these dances are composed of but walking and gliding steps, and as you become familiar with them, and your self-reliance grows, you may take liberties with them; in other words, you may use your own variations whenever you like and as often as you like — there is no set rule; you may change them at times to please yourself; for after all you have been but walking and gliding. So while dancing around you may eventually give way to the exact number of walking steps, and perhaps, having a tête-à-tête with your partner, you may overstep that certain number; but in doing this do

not worry — you are not breaking any laws either national, local, or social.

But never forget your poise; always be the master of that — and keep perfect time because therein lies the very real charm of dancing.

NOVELTIES

NOVELTIES, MARCHES, ETC.

In selecting the dances, marches, and novelties used in this books I have chosen those combinations that are the most practical and if followed with the descriptions, figures, and diagrams will mean, as we know from a commercial standpoint, the saving of time and much money.

The lessons in marching, etc., are comprehensive and best of all they are in vogue to-day.

In conclusion the author does not profess to know everything. Even after thirty-two years' experience as a teacher and having in that time taught thousands upon thousands of people, from the age of three to three-score, feels that there never has been, never will be

a time when he could not learn something about dancing.

I have endeavored to make my diagrams and lessons as clear as possible. How far I have succeeded remains with you — will be determined both by the quality and quantity of knowledge I have imparted to you. Yet I realize that a description I have written and easily decipherable to me may prove difficult of solution to another. If you, for instance, would devote a short while describing some simple movement, you may be surprised to find how difficult it is and how many people find the description, so intelligible to you, complex and involved to them.

In this book I have considered the novice in the A. B. C.'s of dancing and have endeavored to take him to post-graduate honors and I do feel that if conscientious treatment and patience be accorded the lessons, he has achieved the purpose of writing — given him-

self the gratifying feeling of having made a new friend, and, even without personal contact, has taught him to enjoy the dance.

While in the days of old the dance was for the few, the modern dance is no longer the concern of the individual alone but the concern of every one and the old as well as the young. It is our popular ritual for self-expressing our joy and exultation — the one great form of pleasure that keeps us attuned with life as it is sensed about us.

And the modern dances are the most easily achieved — some absurdly simple. It was not so in Mother's time — for the steps she watched were many and varied. With her usual quiet fortitude she prevailed over a most difficult and intricate order of things — and with an application that might, in these days, be considered a mental strain.

She danced a "square dance" and a

"round dance" and each was composed of a bewildering number of movements and combinations.

A glance at her programme. The highly ornamental pencil has checked off:

Waltz.
Plain Quadrille.
Polka.
Lanciers.
Schottische.
Polka Quadrille.
Redowa.
Schottische.
Mazurka.

Waltz.
Medley Quadrille.
Varsovienne.
Parisian Varieties Quadrille.
Racket.
Lincoln Heel and Toe Polka.
Tally Ho Quadrille.
Waltz, Finale.

And on the alluring strains of Strauss she would win through this fantasy of mathematics with a triumph radiant and assured. To be Belle of the Ball was to be sovereign; and she judged and was judged by her knowledge of the dance.

Of course her sedate day met changes too. First came the two-step. Musicians, at first at a loss for its tempo, or time, decided to play it very fast. It was new and different and lively, was accepted, and with the waltz was in popular favor for thirty years.

Then, as dances will, they started to run down at the heel. To the younger generation they seemed out of step with the times and to have no special intention. Indeed dancing had become mechanical, stagnated.

Ragtime music brought the reaction. The Apache, the Texas Tommy, the Argentine, the Maxixe, the Tango, — the good with the bad is the story of these days, for the

Maxixe was a beautiful dance and asserted its stateliness through the tumult of the others.

The Tango and the Maxixe, while they brought a yes, an epidemic, have in turn succumbed to the antidote of dances that are more sensible and easily learned.

Supreme of these is the Fox Trot — a stately and fascinating dance and one that will endure for a long time.

THE FOX TROT

THE FOX TROT

Fox Trot is hardly a descriptive title, as indeed this dance, which seems to hold the fundamental principles of modern dances, is most unlike a trot. Indeed it is a smooth, easy dance and the most dignified of modern dances.

At first you may regret the lack of elasticity in the muscles. But patience must come with practice, and with it, too, that feeling of ease which makes accomplishment easier and assured.

Remember that dancing after all is merely walking; walking, that is, with the knees bent at a slightly more acute angle than usual.

In taking the walking steps between variations, as described, let it be a long and slightly

"springy" step, of, say, the length of your foot, with a reaching sort of movement. You will find that this gives a dancing character to the step at once. Step, touching the ball of the foot first, resting naturally on the heel.

The beginner should feel perfectly at ease, and in practicing the dances, herein simplified, the first essential is the study of time, as shown in the following steps.

If you have a self-playing musical instrument play a fox trot; but first study and learn the few simple movements which directly apply to what we are trying to accomplish.

At first we will tax the muscles of the leg and set the knee of the same into action beyond what it has been accustomed to.

Stand for first position, heels together, toes pointed out; slide left foot to side and count one; close up right foot to close position, count two; slide left foot to left, count

three; close right to left, count four — this is just four movements to the left side ending with the weight on the left foot — the right foot being free; repeat by sliding right foot to right side, count one; close left to right, count two; slide right foot to side, count three; close left foot, count four.

After you have tried this movement several times from left to right you are studying the movement of the feet that is necessary and at the same time studying tempo, or time, in a simplified way. After this is acquired, put on a fox trot record and try these steps to music. Beginning with the first part of the strain step to left, count one; close up right, count two; step to left, count three; close up right, count four; step to right, count one; close left foot, count two; step to right, count three; close up left, count four.

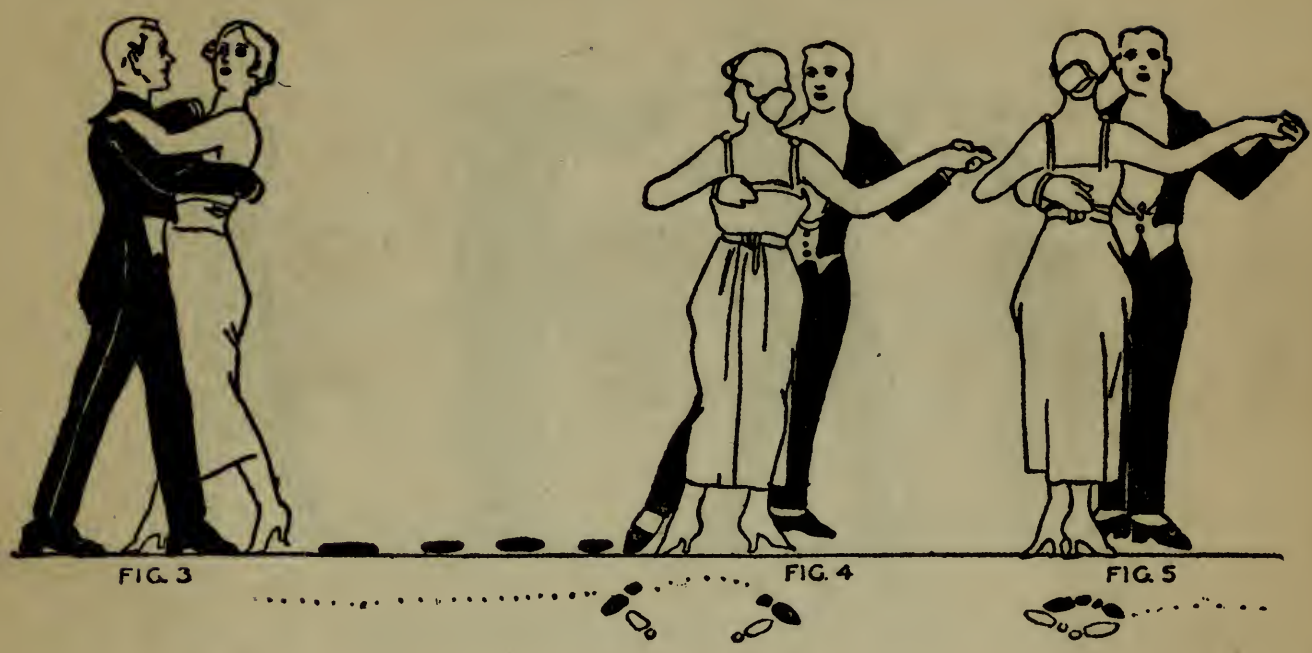
The Fox Trot is danced to $\frac{4}{4}$ time — in four measures of music there are eight beats.

The space marked by the upright lines across the staff, or the parallel lines of music, are called measures. The beat of the music is caught in the bass, the accent that you must note and keep time with your step. In stepping to music count one and two and three and four and (.)

First try a few simple steps without partner; you will readily understand the underlying principle of two people rotating.

Walk four steps forward. Take a full glide step to the left. Count one, close the right foot; count two, slide left foot to side; count three, which will give you a half turn. Glide right foot to side, count one; close left foot, count two; slide right foot to side, count three; — and your weight will be on the right foot.

Having practiced this a while it is time to try with a partner, and the diagrams concern us from now on.



Progressing toward the right, you find you have made four gliding steps. For the first the gentleman turns around the lady, in the second gliding step the lady turns around the gentleman, and in the fourth gliding step you have made two complete turns.

Starting with the left foot, the gentleman takes four steps forward, a full reaching step; count one and two and three and four and — (diagram 3).

The lady steps back on the right foot,

four full steps, count one and two and three and four and — (diagram 3).

On the fourth step the gentleman has the weight on the right foot. Glide the left foot to side and incline to turn to the right; count one (4), draw right foot to left side; count two (5), slide left foot to side; count three (6) — that gives the gentleman a half turn to the right.

In this measure the gentleman turns around the lady at the same time the lady glides the right foot to right side, inclines to

turn to right; count one, draw left foot to right; count two, slide right foot to side, count three; at this point you have made a half turn as shown in diagram (6).

The gentleman having started to turn to the right, keeps into the swing of the turn. Glide right to the side (7), still inclining towards the right; count one (7). Draw left foot to right, count two (8) and slide right foot to side, count three (9). The lady glides the left foot to side, inclining to the right, count one, draw right foot to left, count two and slide left foot to side, count three — and at this part the lady turns around the gentleman and completes the turn to the right (as shown in the diagram).

Having started the turn and with it momentum, repeat the glide in the same direction, still counting 1–2–3 and 1–2–3 and (.)

You will now find that you have made two

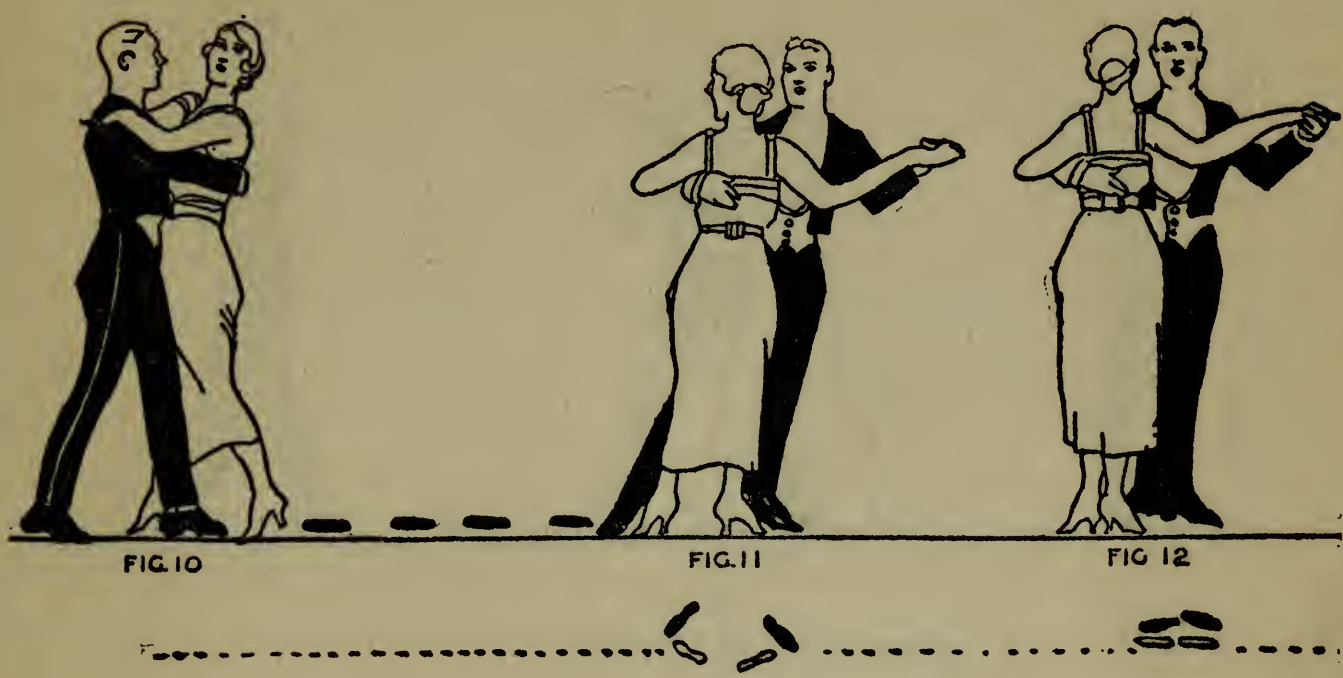
turns around to the right (as in diagram 9); then repeat full figure.

Second Figure (Turkey Trot) Turning Steps

Take four walking steps same as first figure (10). Then a full glide, turning with the left foot leading. Turn to the right (11–12–13), count 1–2–3; lady glide the right foot 1–2–3. That will bring you facing the opposite direction. Take three steps (14) back on the beat of the music, 1–2–3, and you will find that this will accent these three steps. Gentleman glides left foot to side around to left, draws right to left and takes weight on right foot, count 3, — making half turn to left (15). Now repeat figure in full.

The Third Figure.—The Forward Glide

Walk two steps, count 1 (left) and 2 (right). Starting with the left foot, leaving



the left foot free to take the glide on the left foot, count 1–2–3 (29). Lady starts with right foot back one and two and 1–2–3 (29). Then the gentleman's right is free at the end of the gliding steps, as he has the weight on the left foot. Walk two steps, starting with right foot. Count 1 and 2 and 1–2–3 (30).

This figure can be used four times as shown in the diagram.

In dancing these three figures it is not necessary to follow out this enchainment to

FIG. 13 FIG. 14 FIG. 15

any strict degree. There is no accepted or rigid rule — that is why each dancer seems to be indulging in different steps. They are dancing the Fox Trot but are varying it and adding their own expression. As you become expert you may endeavor to do this too; as you go on you will find that your personality will enter greatly into your dancing, and it is proper that it should.

To sum up: First — the gliding turn is used four times, making two revolutions to the right; Second — the half turn, three

quick steps back and half turn; Third — two steps and forward glide used four times. Remember there are always four walking steps used prior to first and second figure. In the third figure use two steps between each glide.

THE ONE STEP

THE ONE STEP

In the One Step the gentleman starts with the left foot forward 1 – 2 – 3 – 4 – 5 – 6 – 7 and 8. The lady goes back starting with the right foot. Right, left, 1 – 2 – 3 – 4 – 5 – 6 – 7 – 8.

On the eighth (8) step the gentleman draws the right foot close to the left as shown in diagram (1 – 2). The left foot is free to begin the next figure.

The lady on the eighth (8) step draws the left foot in front of the right toe, pointed out, and that leaves the weight on the left foot. Now if you examine the feet you will find that you have your feet in the same position; the left foot will be in front of the right. See diagram 2.

It may be advisable for the gentleman to

step this off 1 – 2 – 3 – 4 – 5 – 6 – 7 and — just as if you would cross your right foot in the back. Also the lady starting back on the right. After a few times you will find this movement easy to accomplish; you have merely been taking walking steps, the gentleman going forward, the lady backward.

Second Figure

Having ended the first figure we enter the variations of the One Step.

The gentleman begins on the right foot, lady on the left.

Gentleman takes four steps forward, lady four steps back. Gentleman, left, right, left, right; lady, right, left, right, left — (3).

The weight is now on gentleman's right foot and on the lady's left.

Gentleman glides the left foot to the side and inclining to progress around to the right, count one (4); followed by right foot,

count two (5); slide left foot out, count three (6), and with the glide you will have made a half turn — diagram 6.

Gentleman having started to turn to the right, keeping into the swing of the turn, glide right foot to side, still inclining towards the right; count one (7). Draw left foot to right, count two (8), and slide right foot to side: count three (9). The lady glides the left foot to side, inclining to the right, count one (7), draw right foot to left, count two (8) and slide left foot to side, count three (9) — and at this part the lady turns around the gentleman and completes the turn to the right. Repeat figure in full. This step is the same accented glide as you take the turn in your second figure. But the best way to get the step shaped is to take the glide straight forward.

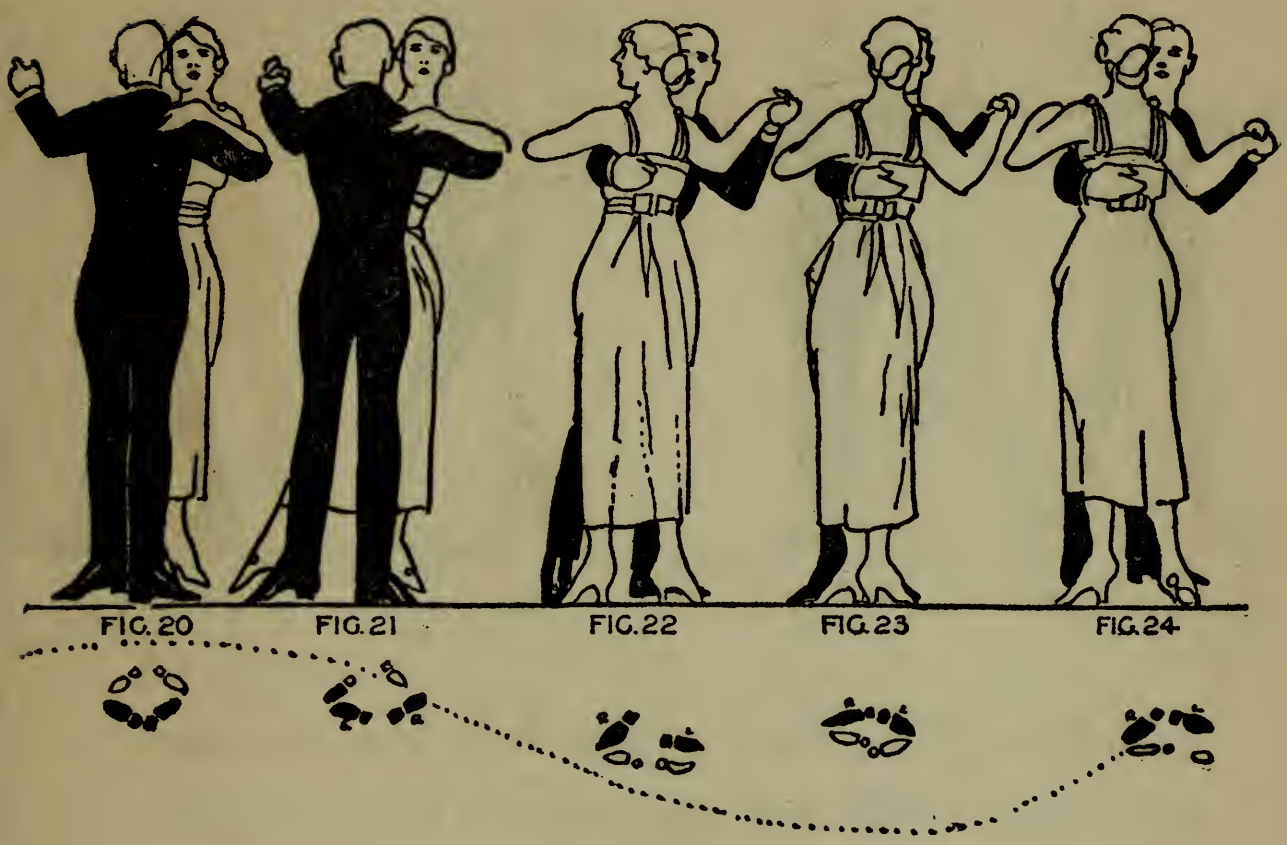
FIG. 16 FIG. 17 FIG. 18 FIG. 19

RAMBLE

Glide Figure (One Step)

Take four walking steps, same as second figure — diagram 3.

Gentleman's Individual Steps.—The gentleman glides the left foot straight forward, count one (16), followed by the right, count two (17), glide left foot forward, count three (18), and glide right foot forward, count one (19), followed by left foot, count two (20), glide right (21).



Lady's Complement Steps.—The first half turn the gentleman turns around the lady; the lady glides the right foot, count one, (16); followed by the left; count two (17), glide right; count three (18) and in taking the glide step see that you progress around to the right same as diagram.

Gentleman.—Gentleman glides right foot; count one (19), followed by left foot; count two (20), glide right, count three and (.) (21).

Lady. — The lady glides left foot; count one (19), followed by right foot; count two (20), glide left; count three (21).

Repeat glide same as diagrams 16, 17, 18 and position is attained as in diagrams 22, 23, 24. Then make left turn as in diagram 25, 26, 27, 28.

Third Figure (One Step)

Starting with the left foot, the gentleman walks four steps (27); the lady starting with the right foot walks back — diagram 27.

FIG.29 FIG.30

Again, as in the Fox Trot, you may break away from the routine of these figures; you may mix the figures, make your variations wherever and whenever you wish. You break no social laws by pleasing yourself with the enchainment of the dances.

THE WALTZ

THE WALTZ

It is but the name that is reminiscent; for the waltz of to-day is danced with a glide — and to the fullest meaning of that term. It is danced in $\frac{3}{4}$ time.

Starting with the left foot, gentleman takes four steps forward, same as in Fox Trot exactly, a full reaching step, count one and two and three and four and — (3).

The lady steps back on the right foot, four full steps, count one and two and three and four and — (3).

On the fourth step the gentleman has the weight on the right foot. Glide the left foot to side and incline to turn to the right; count one (4), draw right foot to left side; count two (5), slide left foot to side; count three (6) — that gives the gentleman a half turn to the right.

FIG. 1 -

In this measure the gentleman turns around the lady at the same time the lady glides the right foot to right side, inclining to turn to right, count one (4), draw left foot to right, count two (5), slide right foot to side, count three (6); at this point you have made a half turn as shown in diagram — (6).

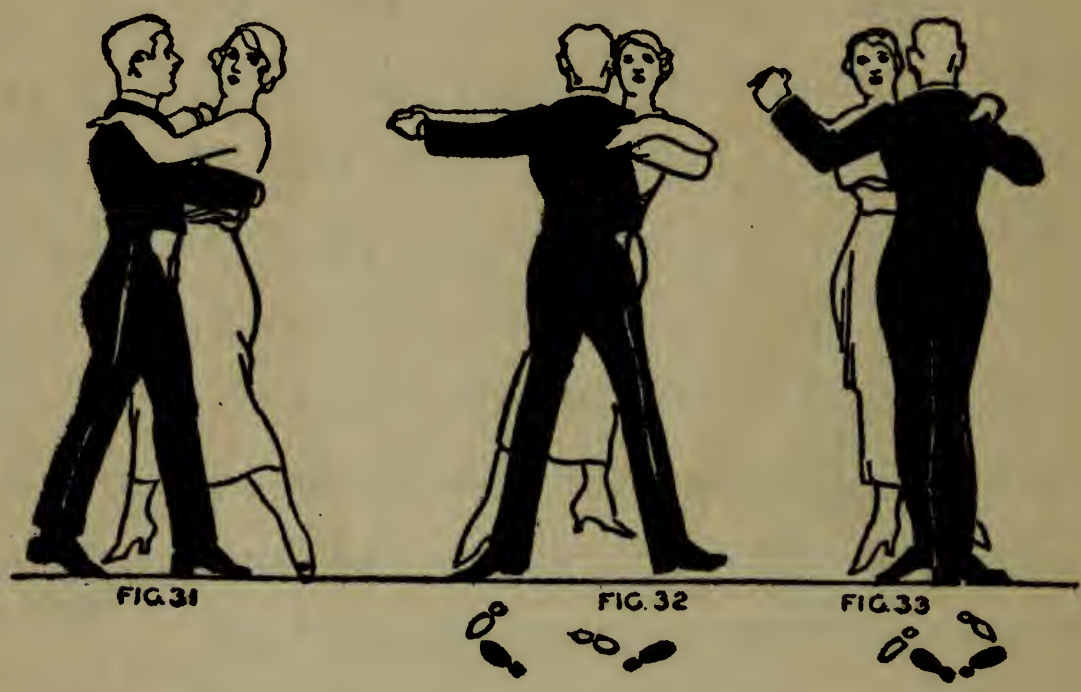
Gentleman having started to turn to the right, keeping into the swing of the turn, glides right to the side, still inclining towards

the right; count one (7). Draw left foot to right, count two (8), and slide right foot to side; count three (9). The lady glides the left foot to side, inclining to the right; count one (7), draw right foot to left, count two (8) and slide left foot to side, count three (9) — and at this part the lady turns around the gentleman and completes the turn to the right as shown in the diagram — (9).

Having started the turn and with it momentum, repeat the glide in the same direction, still counting 1 – 2 – 3 and 1 – 2 – 3 and (.)

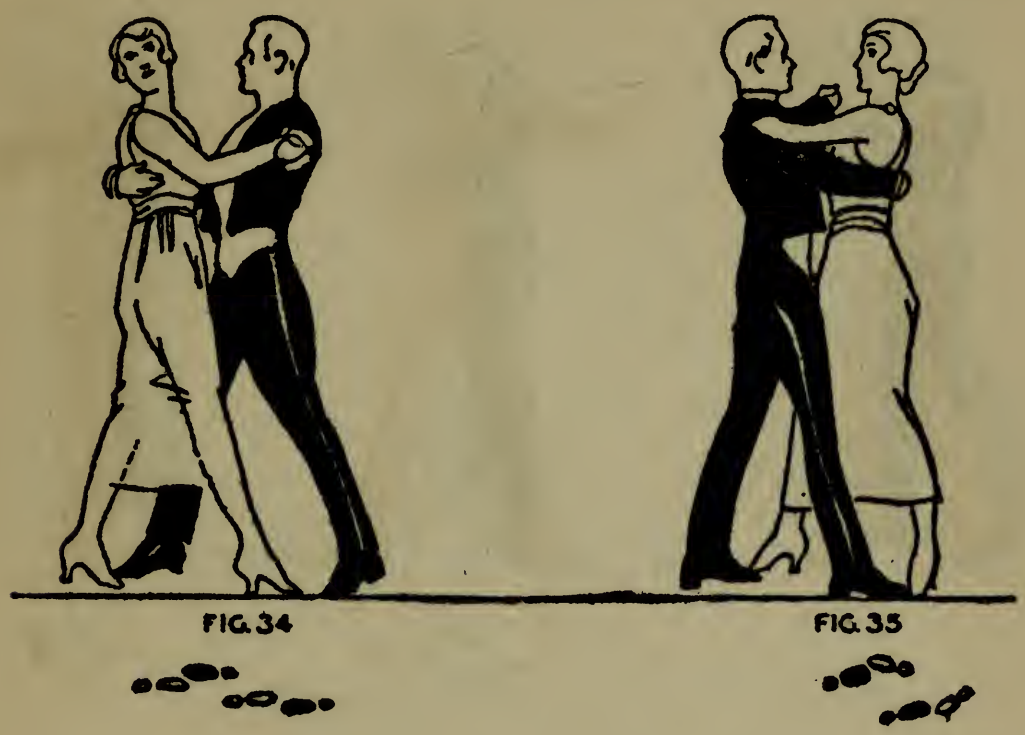
You will now find you have made two turns around to the right as in diagram.

Now the reverse. The gentleman walks back four steps. Count 1 – 2 – 3 – 4 and (27); the lady walks forward. Count 1 – 2 – 3 – 4 and (27) and the gentleman glides, the right foot to side inclining to turn to left. Count one (25), draw left foot to



right; count two (26), slide right foot to side. Count three (28); the lady glides left foot to side, inclining to turn to left; count one (25); draw right to left, count two (26); slide left foot to side, count three and (28); at this part the gentleman makes the first half turn as in diagram 25 – 26 – 28.

The right foot is now free to complete the turn. Glide left foot to side, inclining to turn to left, count one (25). Draw right foot to left, count two (26); slide right foot



to side, count three (28); and in this gliding step the gentleman turns around the lady.

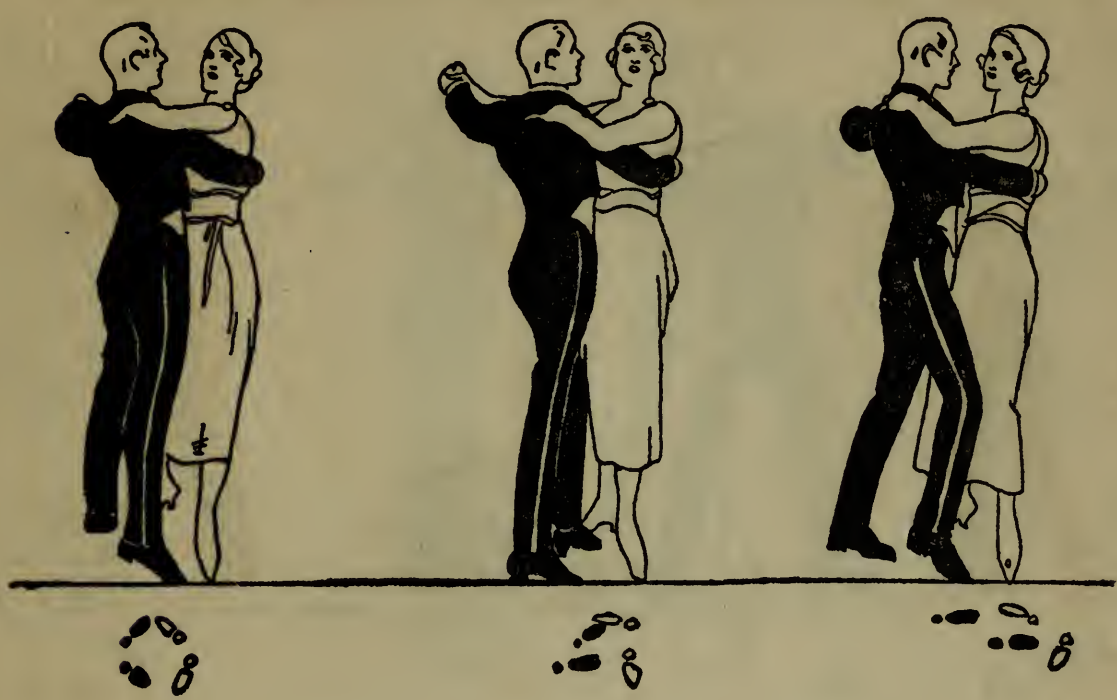
The lady glides right foot to side, inclining toward the left, count one (25). Draw left foot to right, count two (26); slide left to side, count three (28). At this part the lady turns around the gentleman.

Having practiced the full turn to the right you will readily understand the requirements as it is just the reverse turn, then repeat the

glide and make the second turn same as the glide turn to the right.

Having stepped this off so far, try it to some waltz music and count 1 – 2 – 3 – 4; 1 – 2 – 3 and 1 – 2 – 3 and 1 – 2 – 3 and 1 – 2 – 3 and (.) and you will find you have made two revolutions.

Now the gentleman takes four steps back; lady walks four forward; count 1 – 2 – 3 –4 and 1 – 2 – 3 and 1 – 2 – 3 and 1 – 2 – 3 and 1 – 2 – 3 and you have made two turns to the left (25–26–28).



Second Figure — Waltz

Gentleman walks four steps forward, starting with left foot; count 1 – 2 – 3 – 4 (3). Lady walks four steps back, starting with right foot; count 1 – 2 – 3 – 4 (3). Gentleman glides left foot forward in front of right, turning to right side with a flowing glide step; count one (16); draw right foot to left, count two (17); slide left foot forward and to the right, count three (18).

Lady glides right foot back in flowing glide step; turning to right, count one (16),

draw left foot to right, count two (17), slide right foot back, count three and (.) (18).

The gentleman glides right foot forward and towards the left with the flowing movement; count one and (.) (19). Draw left to right, count two and (.) (20); slide right foot forward, still inclined to the left, count three and (.) (21).

The lady glides left foot back with flowing movement and towards the left; count one (19). Draw right to left, count 2

and (20). Slide left foot back, still inclined to the left; count three and (21).

Now the gentleman the same on the right foot. Glide left foot forward and toward the right with the flowing step. Count one (22); slide left foot forward toward the right, count two (23). Glide left forward and toward the right, count three (24).

The lady glides the right foot back with the flowing step. Count one and (.) (22). Draw the left to right, count two and (.) (23). Slide right foot back with the flowing step,

count three (24). These steps will take you in a serpentine course as shown in diagrams 16–24 inclusive.

The turn is made on the very same gliding step as used in all the turning steps; the gentleman glides around the lady to the left, 1 – 2 – 3 and; the lady with the right foot 1 – 2 – 3 and completing the turn by swinging the left foot around the back and brings her in the line of direction (25–26–28). The lady glides the left foot around to the left; count one. For the turn draw the right foot to left, count two; slide the left foot, count three and — and the lady swings the right foot around in the back and towards the left and draws the right foot around in the back completing the turn.

THE PAUL JONES

THE PAUL JONES

An excellent diversion and one that breaks the monotony of continuous Fox Trot, One Step, and Canter Waltz may be found in the following suggestion. It seldom fails in stimulating enthusiasm by a complete change

in dancing partners and by offering to the self-conscious a sufficient way to overcome their timidity.

Select some popular member to act as a Master of Ceremonies, and at a signal from him all join hands, ladies on the right of partners, and form a circle, the master in the center.

Should the number of people be too great

for the size of the room, a second circle may be formed inside and concentric to the first — and even a third circle may be so formed. But the participants must be impressed with keeping their respective circle inviolate; each must return to his or her assigned circle after the dance figure.

On signal from the master the gentleman starts by taking the lady's right hand in his right and passing her; the lady going around circle to the left, takes with her left hand the left hand of a second gentleman coming from the right, thus making a grand right and left movement, forming a chain, the ladies going to the left, gentlemen to right. This figure gives a change of partners and a chance for a tête-à-tête. At the fourth signal all join, enmane, in dance of one step — until stopped by signal; then join hands again and on signal go hands around. This may be repeated as the master deems it advisable.

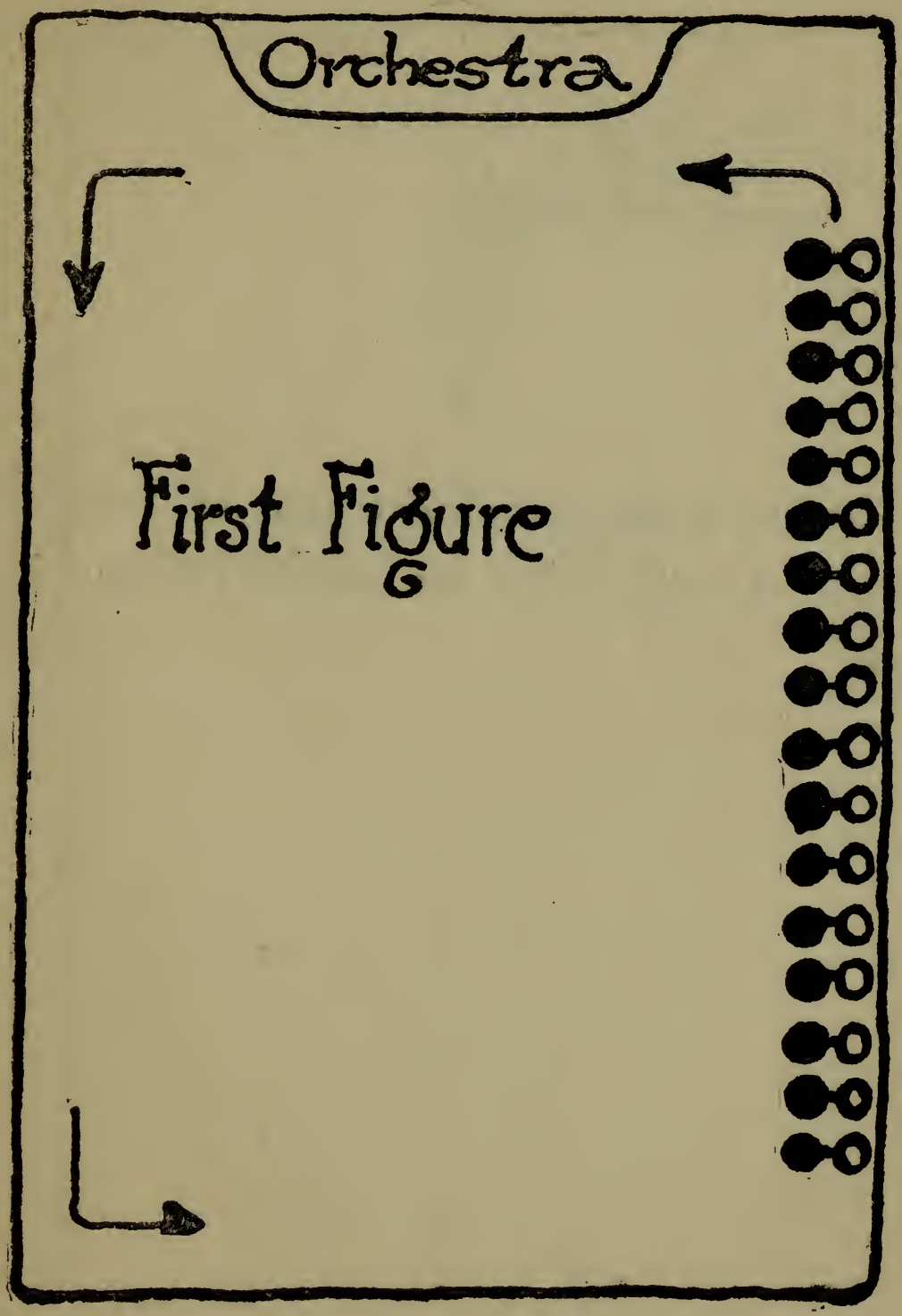
MARCHING

The Grand March

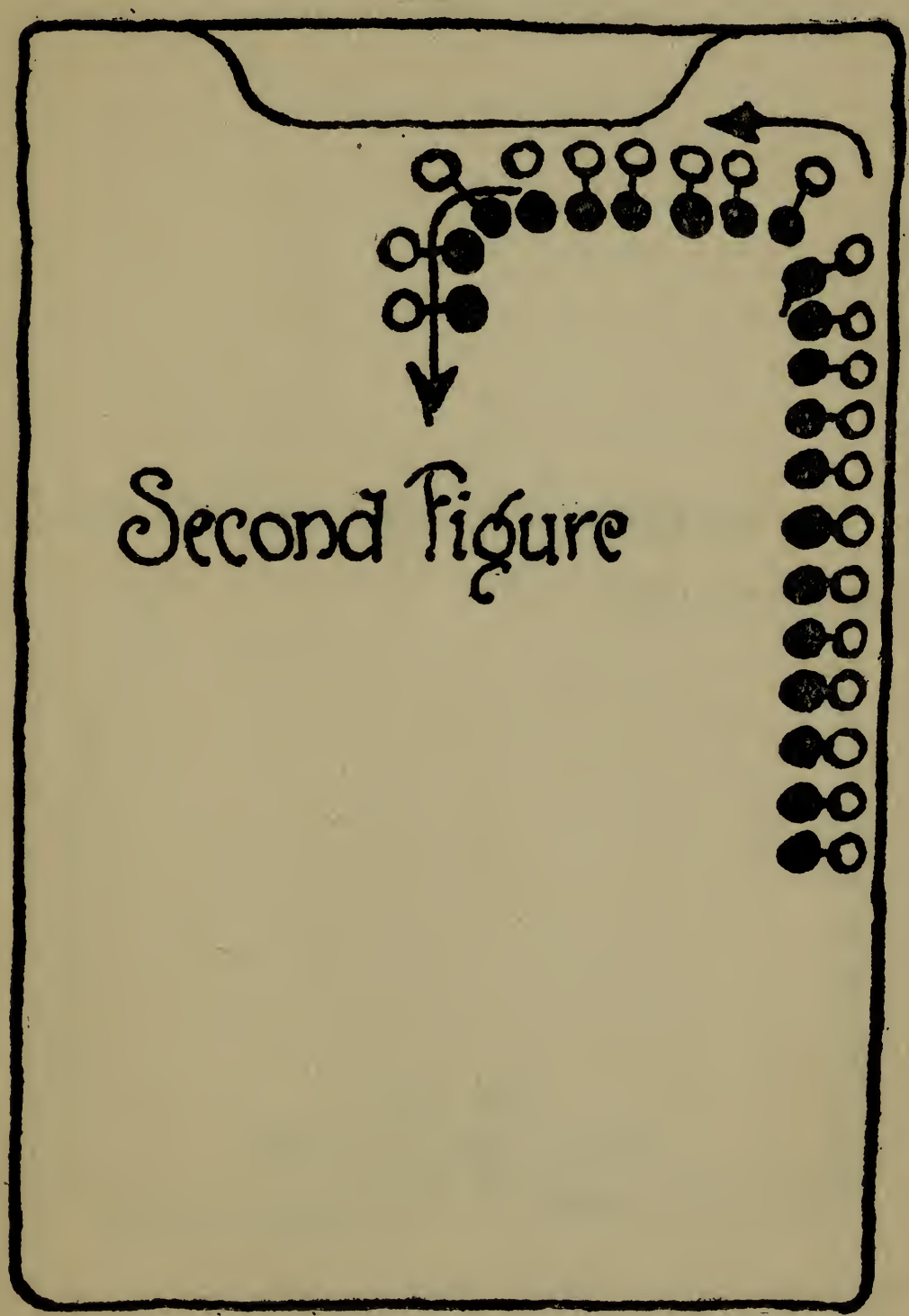
While marching is somewhat apart from dancing, still it is not wholly so, and it may be expedient to treat of it here.

Marching has always found much favor and will continue to do so. It may be said to open, to elaborate a function with some pomp and circumstance. To lead the Grand March, be it for your Lodge or your Sorority dance, will ever be a unique and distinguishing accomplishment.

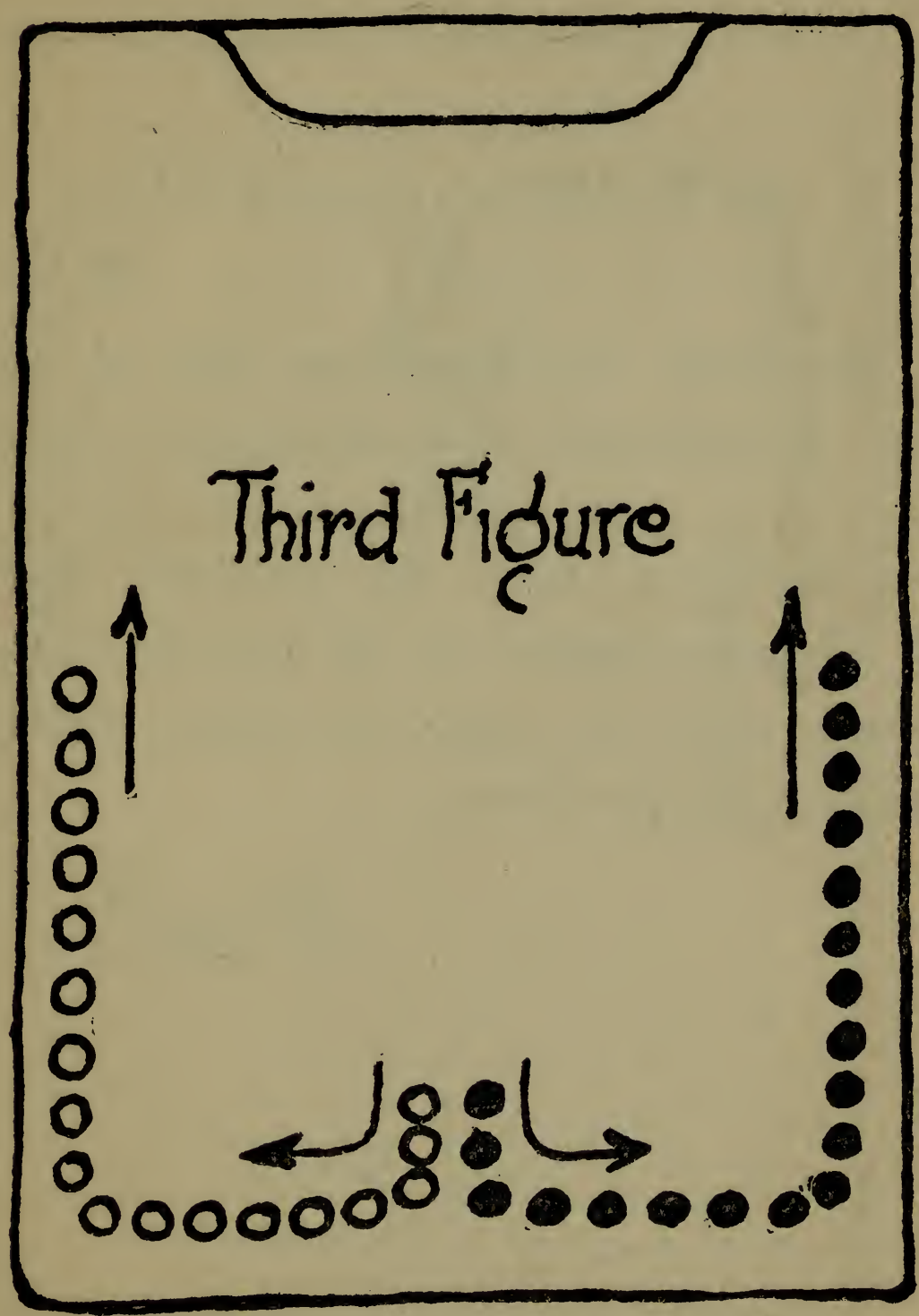
If no side rooms permit the meeting of partners, form on the right side of hall or room as in Diagram A. The gentleman on the left side of lady, her left arm in his right. Both start with left foot.


Orchestra
First Figure

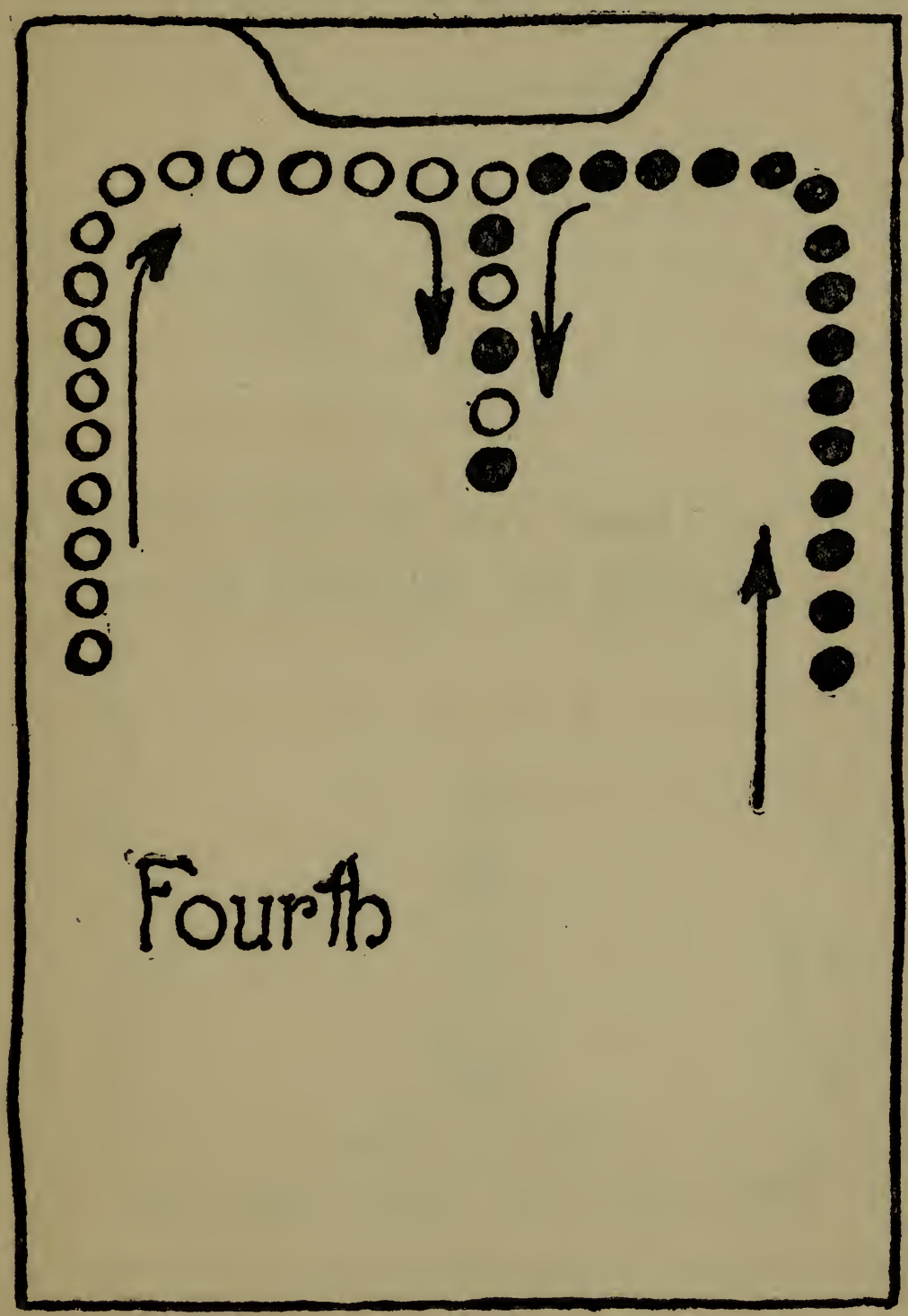
Having made a complete tour of the hall, turn and walk down the center to the fore end.


Second Figure

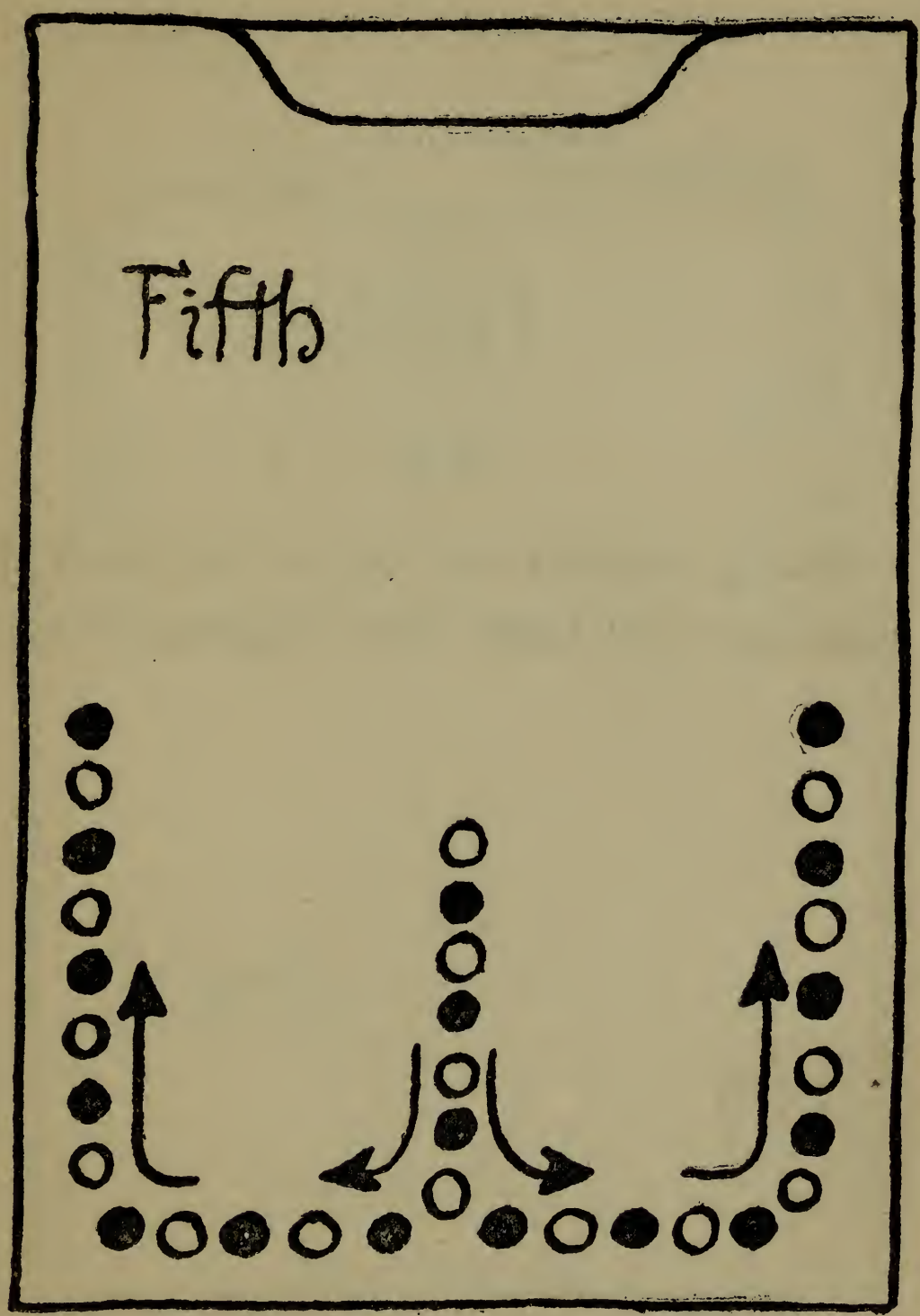
The gentlemen separate from the ladies at the lower end.


Third Figure

The ladies and gentlemen meet at the top; he walks in front of his partner in single file. It is to be remembered that the precedence is not always the established form; it altogether depends on the auspices of the affair; under the auspices of a lady's caption a lady takes precedence.


Fourth

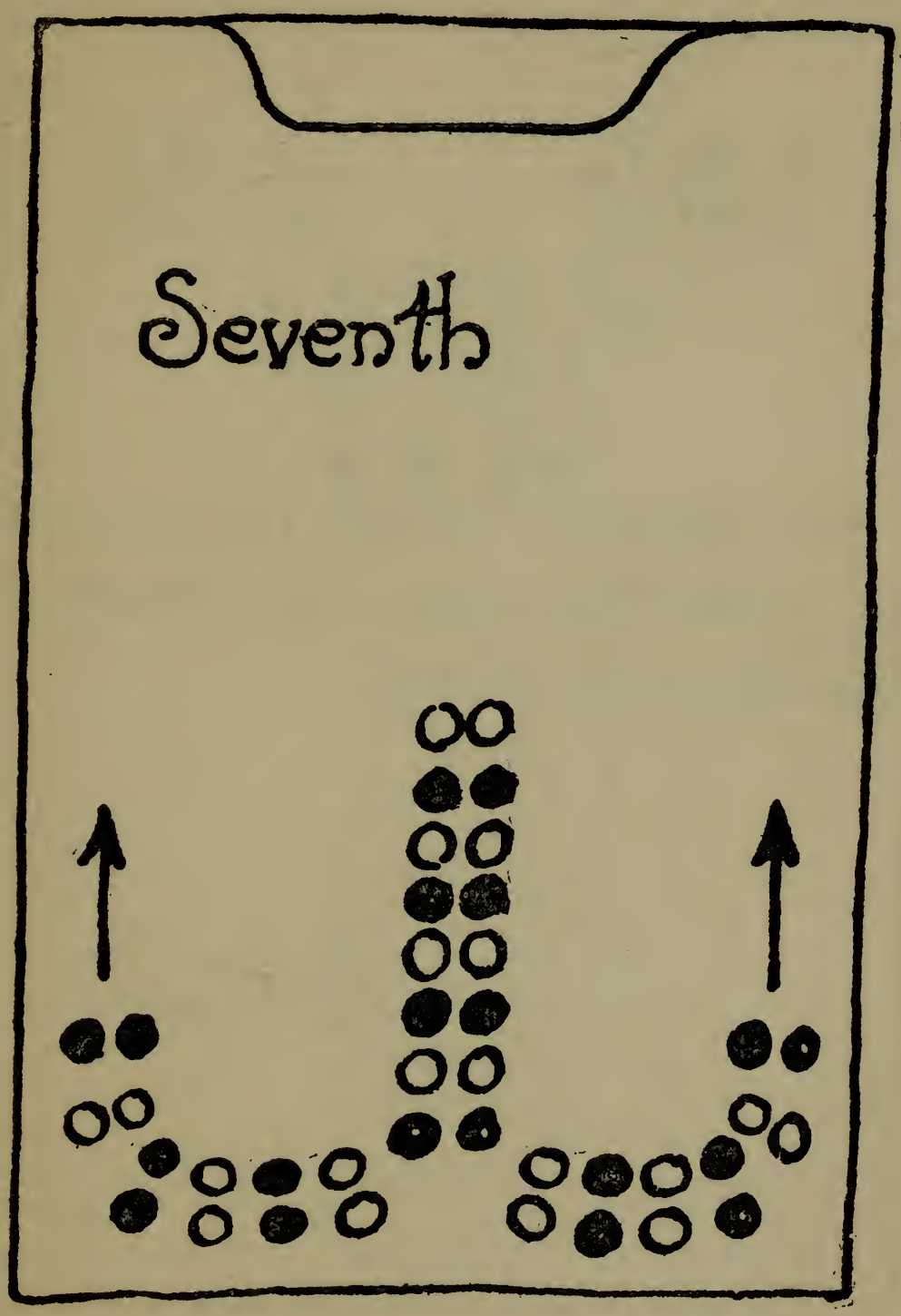
At the lower end the line divides, each lady following her respective partner.


Fifth

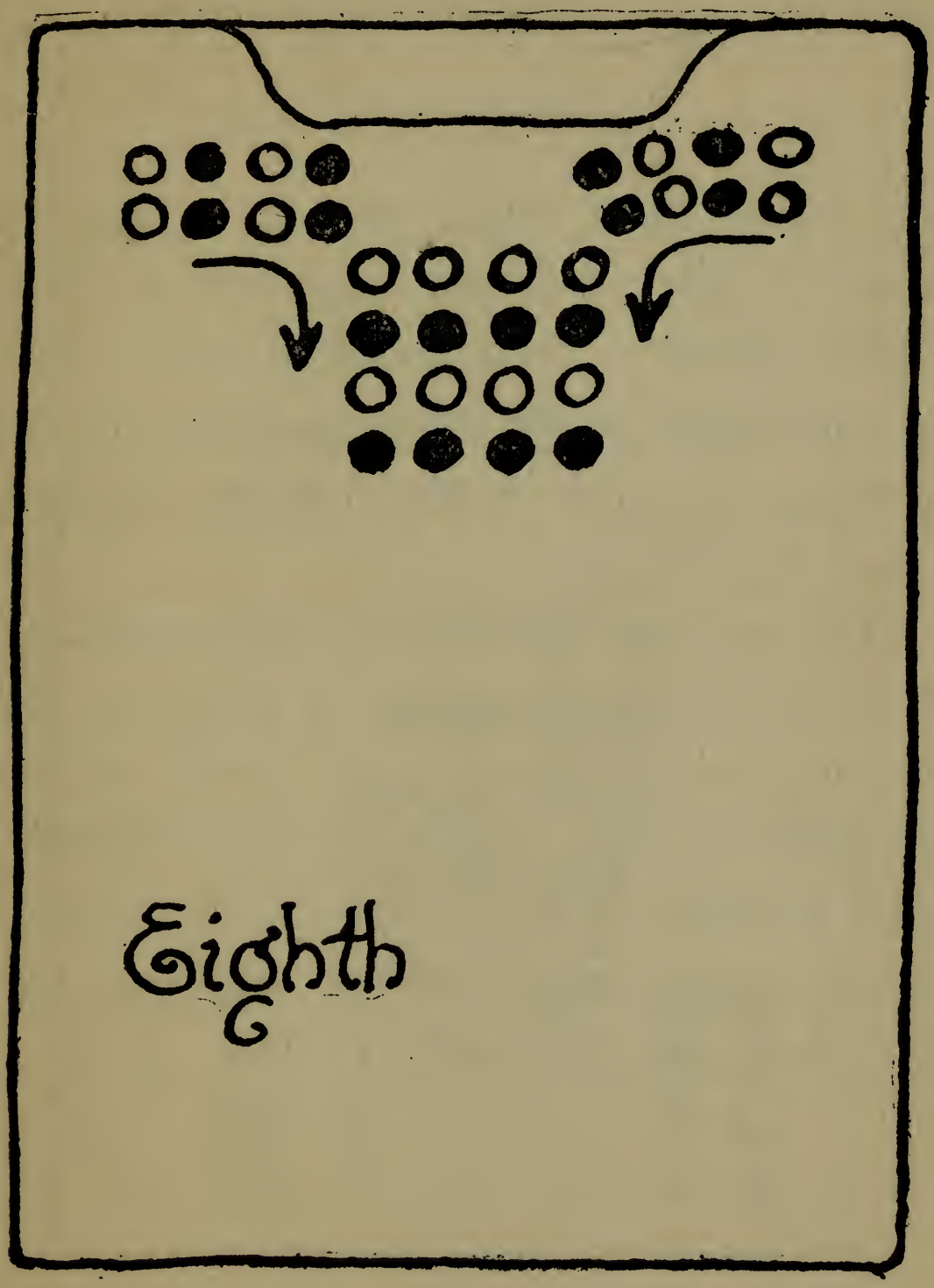
Having reached the top of the hall the gentlemen and ladies come together in twos.

Sixth

At this part, two gentlemen and two ladies go the same way as they divide; the ladies follow their partners.

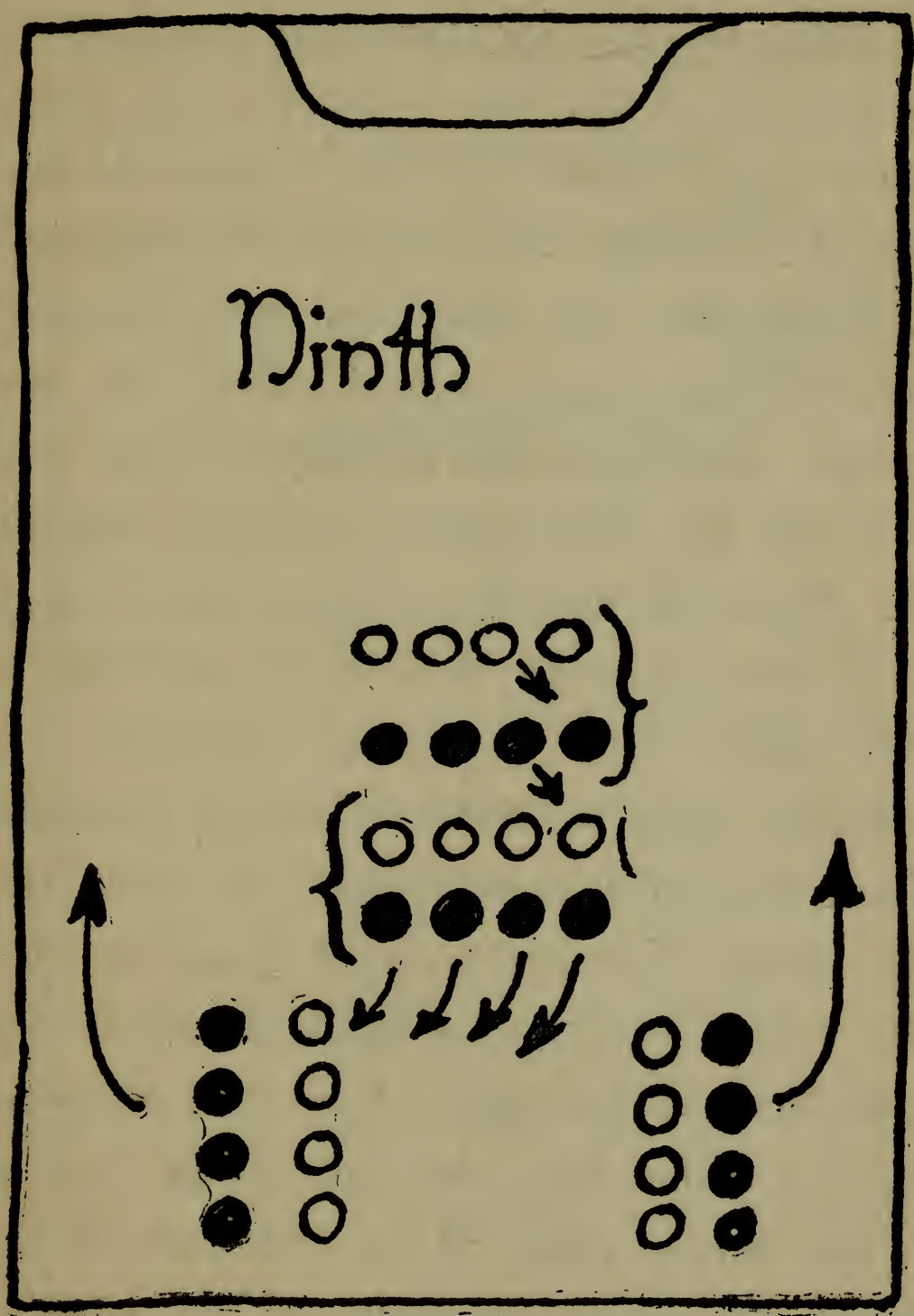

Seventh

The gentlemen, meeting two from each side, march down centre, four abreast; the ladies follow also in fours.


Eighth

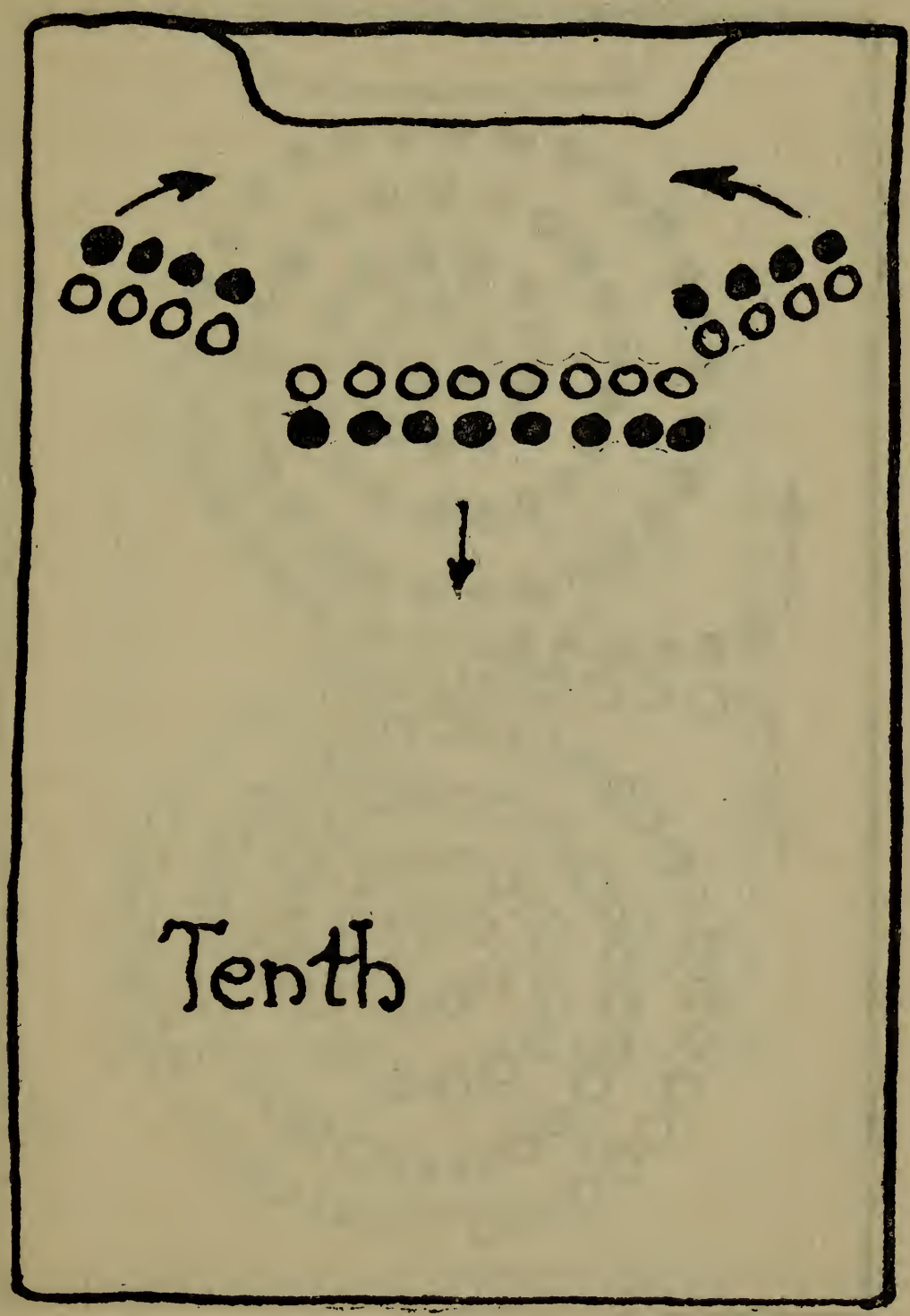
In this figure they move as composite units of eight; four gentlemen abreast, four ladies abreast. They divide at lower end; the gentleman on the inside stands as a pivot, making the turn in true military fashion; the ladies likewise.

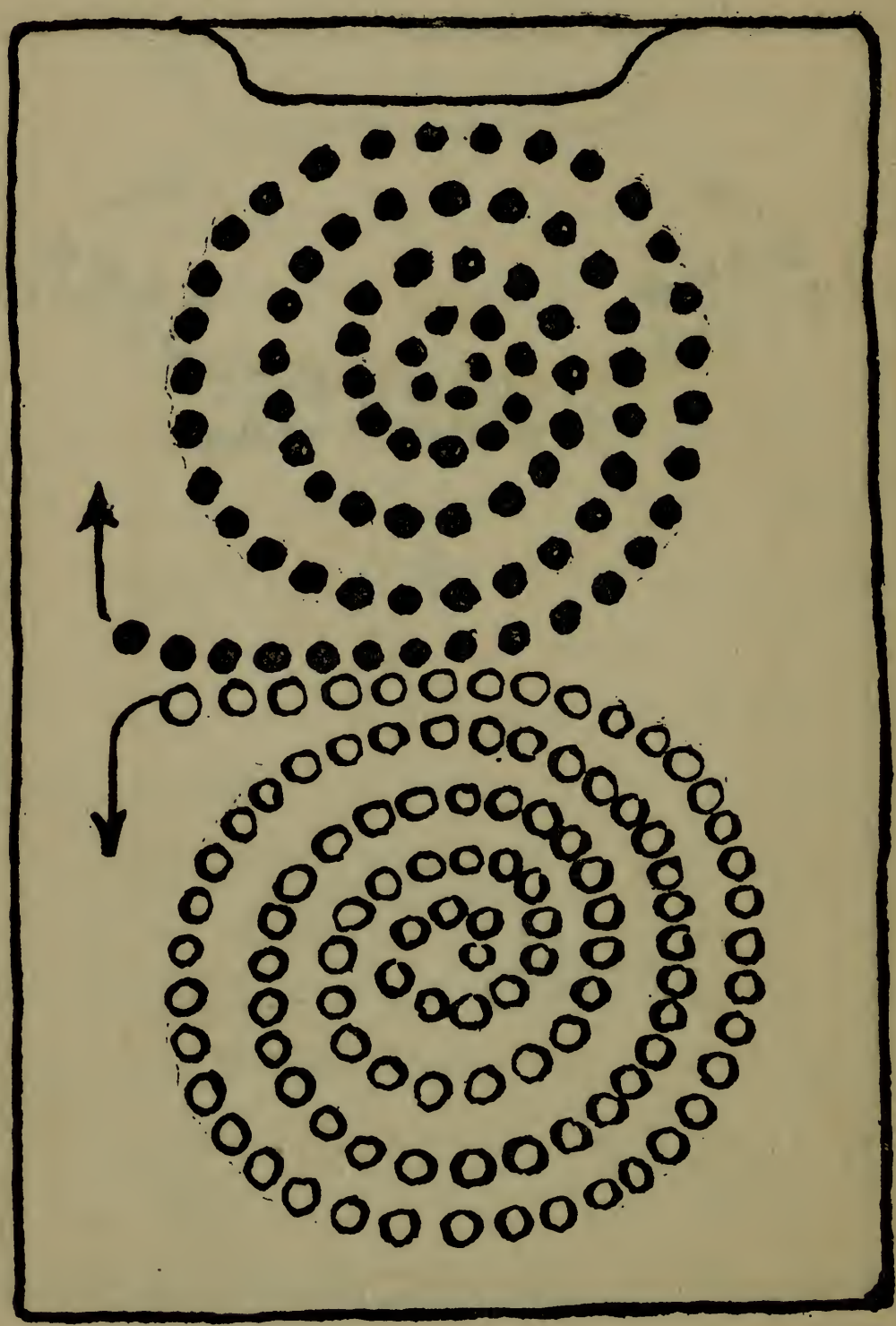
The last turn should be carefully made, as this is the crowning point in achieving the march, the gentleman on the inside acting as a pivot; each in line, keeping his body well together so that those on the outside have to take longer steps to negotiate the turn with the right military effect.

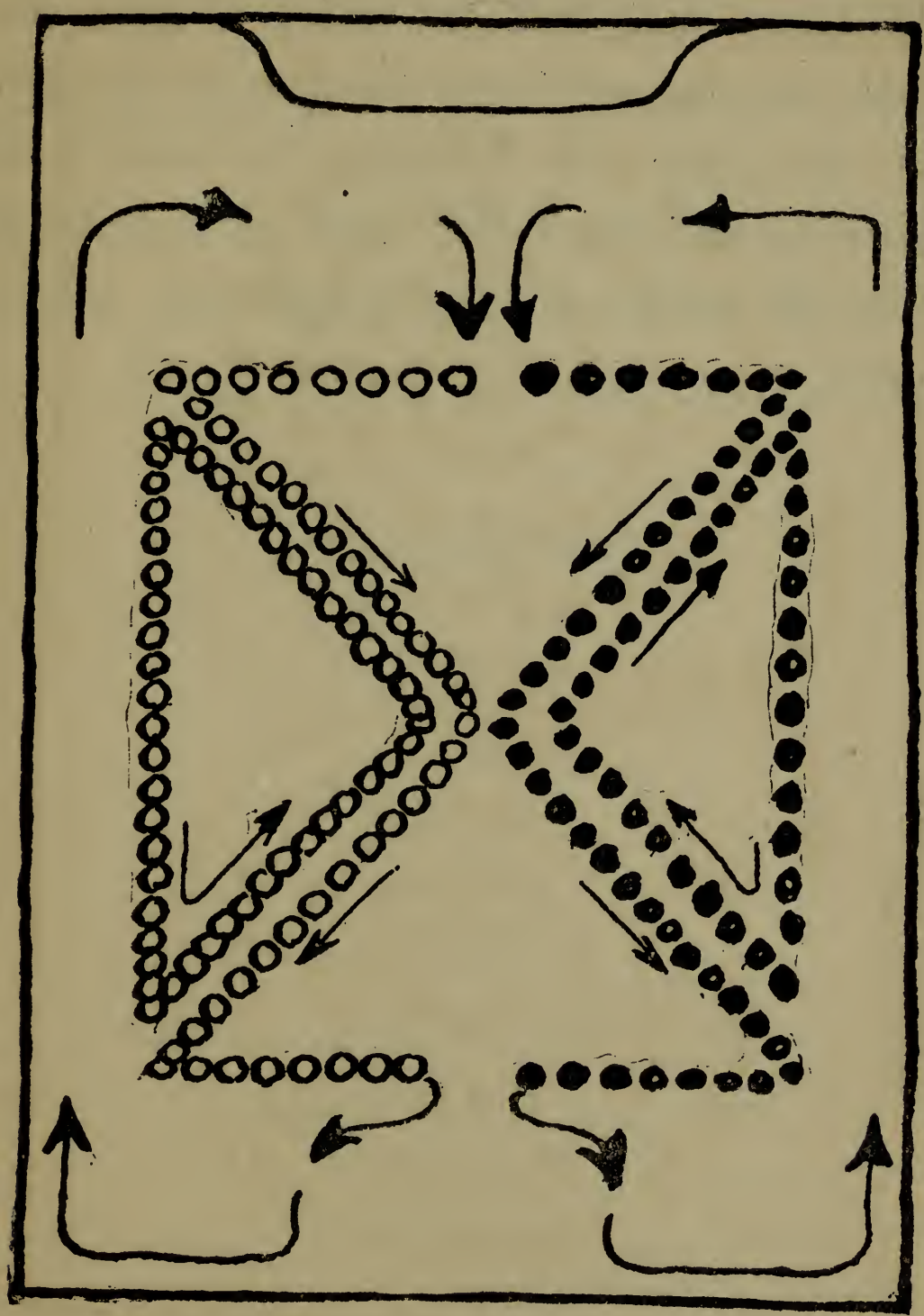

Ninth

After the lines are all formed in platoons of eight, the line of gentlemen march down to the end of the hall, while the rest of the participants remain standing. When the first line of gentlemen has reached the lower end, turn and face the marchers. As the ladies' line marches down toward them, the rest remain standing until the ladies reach the end and are facing their partners. Remain so. Then the next line of gentlemen march down the same way, face about, and find at this point the ladies and gentlemen are standing back to back or facing partners. Then the ladies march down the same and are facing their partners. And so on until the entire participants have come to the lower end of the hall. Then the orchestra starting a One Step, the dance proper begins.

The forms achieved at the end of the march are usually symbolic of the affair — some significant form, as the Maltese Cross,


Tenth





triangle, alphabetical arrangements, etc. Diagrams K and L are added to show possible arrangements and the general principle of movement In Diagram K, namely the winding and unwinding spool the couples go into the centers of the top and lower halls in order to get space for the two spools.

NOVELTIES

NOVELTIES

The Barn Dance

The Barn Dance is an always pleasing novelty. It starts with a momentum that carries it along to its happy conclusion and remains the most popular and lasting of novelties. There is no end to what may be done to add to the infinite variety of its appeal and humor. To issue invitations printed on straw paper couched in Josh Billing dialect; to decorate with straw or corn in the husk, with pumpkins and lanterns; to dress in overalls, gingham and white linen dusters; to serve cider and ginger-cake — to suggest these is merely to touch on its many possibilities. The usual order of dancing obtains.

The Memphis Tapping Novelty

This is a highly entertaining novelty, though of necessity restricted and adaptable only to gatherings of a purely private or social intimate character.

While dancing one gentleman taps another and the one so tapped must surrender his partner. Its possibility as a popularity contest may be seen at once. A spirited novelty and the amusement is insistent throughout.

Lucky Number Novelty

Used sometimes as a magnet for inducing a large attendance; for a charity benefit or something of the sort.

The person directing offers something in way of prize or souvenir to be awarded the last couple left on the dance floor. Before the dance those gentleman who are to take part are given a card on which is inscribed a

number, from number one to the number actually engaged on the floor. After they have danced the One Step a short while the one in charge signals and the Orchestra stops: the master then calls out say five numbers. These numbers have been selected in all fairness, and in such method as to be apparent and above board. The master then goes to the holders of these numbers, collects their cards and retires them from the dance. And so on until but a few are left. Should five couple be left at the end, then two numbers are selected and called.

After the gentleman has become fully familiar with the steps his next concern will be to lead a partner through the dance. For his is essentially the part to lead; his partner depends and moves on his initiative. He holds the lady gently, but firm enough to indicate by pressure or movement of the left hand the direction he would have his partner

go. Otherwise the lady would try to outguess him. And he is on the alert; ever vigilant to avoid contact with obstacles or other dancers as he leads to the right — always to the right.

If the occasion does not call for gloves, he merely rests the tips of the fingers on the lady's back and thereby shows a proper solicitude for her dainty and perishable gown.

Her hand too must be held to avoid the unpleasant contact of perspiring palms.

Take your position in dancing with considerable care. Avoid the erroneous fad of facing your partner directly; it is not hygenic and lacks something in grace.

In conclusion a few suggestions may be pertinent. You will make mistakes in learning; you will make them later when you are proficient and dancing has become an assured accomplishment — even the best

dancers make missteps; but it is merely an occasion for graciousness — nothing else.

Avoid any tendency toward the angular, either in carriage or movement; avoid low dips and anything and everything acrobatic.

Do not look at the feet as you practice

and this is an important restriction; watching the feet will surely bewilder the taking of the steps.

At all times maintain a steadiness about hips and shoulders. Wriggles, contortions' romping are always matters of reproof on the dance floor.

Do not flounce the elbows, nor pump the arms — and glide; do not hop.

And above all things be at ease and as natural as possible; even to the expression of the face; try to catch the infection of enjoyment about you; look the part of one who enjoys.

The Minuet

The beloved and stately minuet is of truly French derivation but it so inextricably entwined with the candle-lit romance of our Colonial days that we think of it as our very own. It is often rehearsed to-day — in fact it will, forever, it seems, find favor with people of good taste and refinement — with its resplendent atmosphere of lavendar and old lace, sparkling satin, and powdered wigs. When we think of the Minuet, we think of Mozart, though many classical compositions may be used; it is often rendered now-a-days to the "glow-worm," for instance.

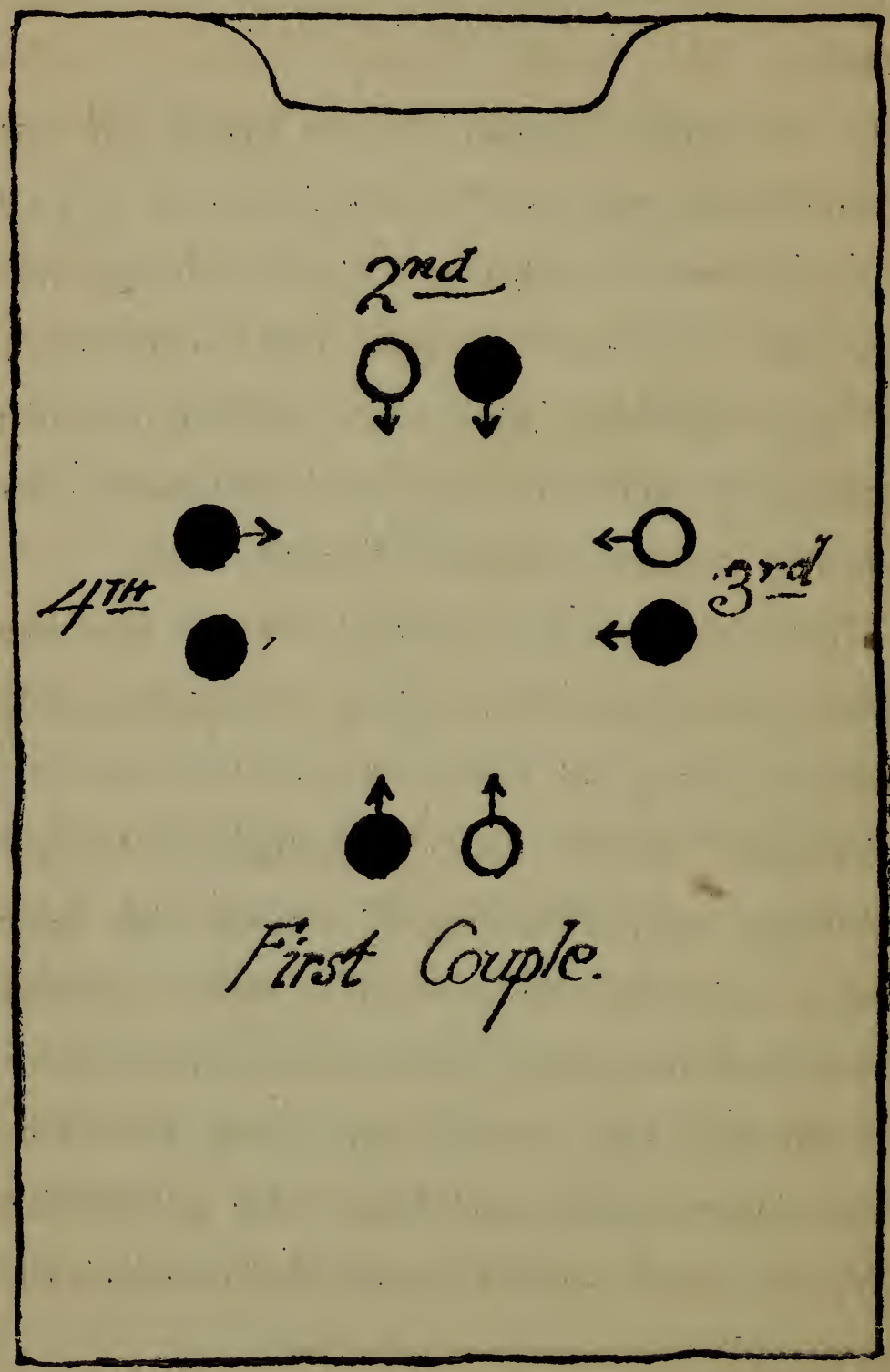
In the dance formation the couples should arrange in columns, about four feet apart, and march to the dancing space in center of room. Should four couples take part, the two inside couples step to side, second couple to right, third couple to left — the fourth

will then be facing the first couple forming a square.

At the introduction of the music all face partners, the gentlemen, using the low romantic bow, bows stepping back with the left foot and drawing the right heel to hollow of left foot, beginning at breast, making a sweeping gesture outward with the right hand, and a gesture backward with the left hand.

The lady steps forward on the left foot and draws the right foot, with a sweeping movement, allowing her body to go down with the movement slowly and gracefully, in short making a genuflection in which the knee almost touches the ground. After saluting his partner the gentleman turns and faces the lady on the left; at the same time the ladies turn to the right and faces the gentlemen; they bow and courtesy and the introduction is complete.

For the dance the first and second couple


2nd
4th
3rd
First Couple.

go forward to the center, the gentlemen holding the ladies hands slightly higher than the shoulder, the ladies' hands held underneath.

They bow to opposite couples; then gentleman takes opposite ladies' hands and walks, with a slow, dragging step halfway around, changes to the left hand and retraces, then meeting partner walks to place.

Then the side couples, whom we shall name third and fourth couples, perform the same.

Second Figure. All bow and courtesy to partners and sides again for second figure. The first couple goes to first side and bows, then to the second lead and bows, then to the second side and bows, then returns to place and at this point all bow to partners. This is repeated by each of the couples in turn, making four repetitions.

Third figure: All bow to partners and sides

for third introduction. All four couples go forward to center; join hands and bow; the four ladies join hands making a Turnstile; Gentleman remain standing, then walks around with slow dragging stride until he reaches partner, to whom he bows — and this is repeated four times. The second and fourth time the gentlemen go to the center and form a Turnstile.

Fourth figure: All bow to partners and then to sides. All join hands and go forward to center; bow, then go back. The two side couples separate and form a line, with the lead couples forward to the center, four in each line, and back-turn partners at their own places. Then join hands and go forward to center and back the leads. Divide and form lines with the ladies forward and back-turn partners at place. All bow to partners, the remaining faced to partners form grand chain. The gentleman gives the

right hand to partner, bows, passes partner, meeting with his left hand the next lady, then meeting the next lady to her with his right hand, meeting the third lady with his left, bringing him to his partner; he bows. March in column in the order entered. That would bring the first couple going through the center of the set and the second lead separating until the three couples have passed through; the hands of the couples are clasped and held to make an arbor for the couples to pass under.

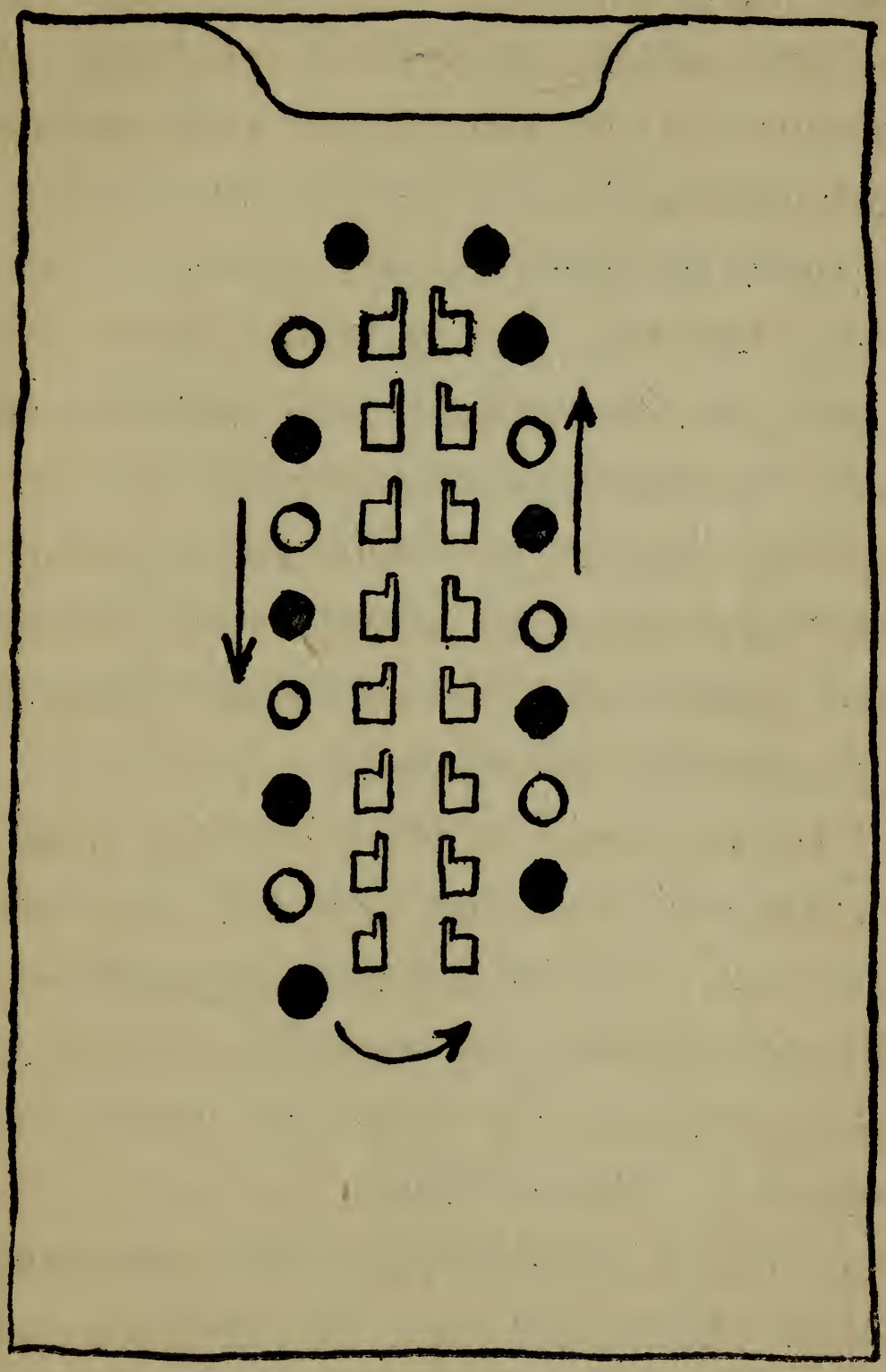
The steps used throughout the dance is easy to execute. In taking the step use a stride about the length of the foot. Now, to compare this to your natural step you will find it a trifle longer. The gentleman steps forward on the left foot and the lady steps with the left, draws the right, the toe touching floor, the right toe touching the left heel without the weight; then step forward on the

right foot; lady with right foot; draw left the left toe close up to the right heel. Be sure you use this step in *every* step you take in the dance.

Novelty. A Trip to Jerusalem

A trip to Jerusalem is a novelty that will always entertain and have for its reward an especial savor of fun. It has that about it that they keep the participants on the anxious bench until the very end; "going to Jerusalem for the chance to sit down."

The chief object of the game is to acquire a chair. It is an old-fashioned game they sometime play at neighborhood parties and church sociables. To play it seventeen, or more or less, people march to music around sixteen or more or less chairs, always one chair less than the number of participants. When the music stops, at a prearranged time, every one of the marchers, "on his



own," makes a rush for a chair. As neighborhood parties need not be so finely synchronized as an aeroplane propeller and the gun release, this rush may be described as a scramble and every one sits on more or less of every one else; the inevitable stout party treads on the inevitable thin parties' instep with the usual profuse apologies.

When the dust of conflict has settled it is found that one unfortunate is wholly without chair. He is, of course, hooted and ignominiously retired to the discard.

Then a chair is removed from the original number and the game proceeds as before; and so on, until by repeating the process of eliminating chair and unseated, there is but one remaining — the hero — or heroine as it may be — of the evening.

A trip to Jerusalem has many appreciable thrills; there is always that sporting spirit in man or woman that keeps lively the desire

to win and in this case the excitement grows more intense as the chair gets less in number.

But the fun of the unseated is not abated by his retirement, for on the next turn another wallflower is added to the garden.

Have the chairs arranged in two rows, back to back. If there are no musicians put on a march record and have it attended by some one to stop it at some irregular, or set time. The participants march around the chairs in single file and on the stop of the music the grand rush, the exodus to Jerusalem begins!

THERE is no royal road to learning.

IT is an old saying, and a true one, in a sense: for prince and peasant must alike travel the path.

YET, there are many paths, and great differences among them, as they lead to the temple of knowledge. In some, the going is easy: in some, hard. In some, the journeying is pleasant and profitable: in some, toilsome — a weary scramble over many stumbling blocks.

THE builder of the road is the teacher. It is his task to smooth the way, and to make it straight: or to leave it all cluttered, a twisted, haphazard course, that runs roughly and reaches nowhere.

IN the "Made Easy" Series, it has been the publisher's purpose to provide for the student the best possible road to learning — a road truly royal in its simplicity, its worth: a road wide and direct, and free from foolish, needless litter.

THE various writers of the books in the series have been chosen for their special fitness. Such fitness includes, in the first place, mastery of the particular subject: in the second place, ability to interpret knowledge to others.

RIGHT teaching makes easy learning. Few subjects are really hard to learn, when properly set before the pupil. These volumes are the product of a painstaking care to simplify every detail of instruction, yet to make it complete. The result for the student is, indeed, a learning made easy, yet none the less exact, thorough, wholly adequate for his needs.

The volumes now ready, or in the course of preparation — are:

Arithmetic Made Easy
Spelling Made Easy
Penmanship Made Easy
Grammar Made Easy
Drawing Made Easy
Dressmaking Made Easy
Dancing Made Easy
Etiquette Made Easy
Keeping Young Made Easy
Love Letters Made Easy
Shorthand Made Easy
Bookkeeping Made Easy
Entertaining Made Easy
Tricks and Magic Made Easy
Mental Healing Made Easy

Further titles will be added as opportunity presents itself to secure the proper type of manuscript.

BRIGHAM YOUNG UNIVERSITY
3 1197 22468 6961

Date Due

All library items are subject to recall at any time.

MAY 09 2012		

Brigham Young University